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No. 322.

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Plate I.

COLOGNE.

September 1923.

From a Pen-and-Wash Drawing by Samuel Prout.

French Decoration.

THE French are making, in common with other nations, an effort to reconcile art with modern life. They have held at Rouen an experimental exhibition of modern Decorative and Industrial Art, the trial run of which is watched with anxious eyes, because upon its success or failure depends the fate of the great international industrial art exhibition provisionally fixed for Paris in 1925.

The Rouen exhibition represents the industrial and commercial life of Normandy. Here one sees France spread, as it were, panoramically at one's feet, so that it is easy in a short space to discover what the French shops sell and the French people buy. Given the supply, as one has it here, nothing is simpler than to deduce the demand, for the one is the inevitable complement of the other. It must be remembered, of course, that this exhibition shows the best French commercial art. It is composed of the Heals, the Liberties, the Warings and Gillows of Normandy, and its public consists of the Hampstead, Kensington, and Mayfair of France. It can be divided roughly into three divisions : dress, decoration, and architecture. There are other interesting exhibits which cannot be included under these headings—the stage scenery, the chinaware, and the books and pictures—but the three most important divisions are those set forth above. The Decoration section includes fabrics, furniture, and interiors. The Architectural section is devoted almost exclusively to elevations and plans of houses. The first two rooms are devoted to dress. One is surrounded on all hands with genteel wax mannequins garbed in miraculous creations.

One cannot help but be astonished afresh at the excellence of modern dress design. Interest, doubt, has now been centred upon dress for many centuries, but except in very early and natural ages, the human figure has never been taken as the governing factor in design. Fashionable dress was calculated to hide the figure in the ages when fashionable speech was intended to conceal thought. Both assumed a convention which had no relation with reality, with the result that both became the victims of fanciful conceits and fashionable eccentricities, which would finally have destroyed both had not better ideas intervened. To-day, however, the human figure with its limitations is accepted by dress designers as fit and proper for expression. Thus the art has again become vital, and its development is marked by an ever closer appreciation of the human figure, an ever subtler and more sympathetic interpretation of its qualities—slimness, suppleness, and height. Modern costumes are superb in their economy ; and their gracious cut, their minute deviations, their play of line and form, are comparable to the fluctuating lift of a ship's bow, or to the streamline of a Rolls Royce.

It is curious, however, that the dressmakers with their sensitive appreciation of the subtleties of dress have not perceived that the fascination of their marvellous creations evaporates upon the wax mannequin. For of all atrocities the wax mannequin is surely the most objectionable. It is essentially inhuman. The more natural it becomes, the more grossly does it parody the human figure—a parody which is bizarre and horrible, because it is always a parody of death. He was a genius who invented the Chamber of Horrors at Madame Tussauds'. In that sanctum of evil, crime assumes the impersonal and remorseless cruelty which belongs to nature or fate, and the criminals are not breathing men

and women but personifications of that still-blooded inhumanity which is the aspect of crime that really horrifies us. All the crime in the Chamber of Horrors is inhuman, because all the dummy criminals have the inhumanity of death. But not only do they repel us with their intrinsic unpleasantry; these dressmakers' mannequins are in addition quite incapable of showing off the subtleties of dress. A lay figure cannot express clothes. Of the right way to exhibit dress there is, as it happens, a single instance at this Rouen exhibition. It is a flat figure—wooden perhaps—which is carved roughly to the human outline. Its head is cut out in the flat, but the face and neck are left white without any indication of features. The dress hangs naturally and happily on this flat model, as dress always does on anything flat, and there is no displeasing parroting of reality to accentuate the disparity between the genuine and the artificial, or to deflect one's attention from the dress.

Passing from the mannequins one enters the rooms devoted to interior decoration. There are dining-rooms, boudoirs, bedrooms, drawing-rooms, nurseries, and so on. Modern French commercial decoration belongs to the type which in England is called "arty," and is typical of its kind. There is a certain slick effectiveness about it. Its creators have an eye for daring effects and for striking harmonies and discords. If the truth were told it is very nearly as vulgar and ostentatious as the profiteer's plush and gilt, but immeasurably superior. For it is the expression of a genuine delight—a delight in *nouveau* effects, in vivid colour, in dashing compositions—a delight which arises from the producer's interest in the things themselves. Far removed is this from the average commercial English view of decoration, which consists in a fearful observation of what is done and what is not done. Tudor rooms are done in England ; and Adam rooms are done. In France the decorating firms have at least freed themselves from the bondage of period furnishing. If they are inclined to be self-consciously modern they are alive, and that is a huge virtue. The bedroom which is illustrated on the next page is amongst the very best of those exhibited, and is designed, as it happens, by an architect. It is, as the photographs show, simple yet effective. It relies for its effect upon a few objects—upon the broad bed, upon the curves of the chair, upon the bold looking-glass, upon the clean background of the walls, which are obviously designed to act as a foil to the scene rather than as useful hanging spaces for pictures. The shape of the looking-glass, the least conventional object in the room, is crude. Placed side by side with an old piece it appears almost absurd ; and one is inclined to question the reasonableness of its form until one realizes that the two lampposts each side of the mirror are actually lampposts containing electric light bulbs which illumine the person who looks into the glass. Even so, the mirror is still crude. But it is at least an efficient piece of furniture, designed according to an idea which may evolve eventually some new and beautiful form. It is alive. It reflects the existence of a vigorous experimental spirit in its creator.

Rather bravely the promoters of this exhibition conceived the idea of comparing the new with the old. They have introduced examples of old French craftsmanship which are placed side by side with the modern exhibits. Brave indeed was the idea, for there is no comparison possible. The ancient pieces are aristocrats—the superb products of



THE WARDROBE AND MIRROR IN THE BEDROOM.



A MODERN FRENCH BEDROOM.

Designed by F. Hamelet.



A SITTING-ROOM.

generations of superb productions. They are irreproachable, immaculate. By contrast their modern neighbours appear not so much vulgar and painful as ridiculous. They appear to have no significance; and the same may be said of nearly all modern furniture. But again, it is not contemptible because it is a genuine expression of what people like, not because they think such is the correct thing to have, but because they take a spontaneous pleasure in the actual forms and colours of the new designs.

Of modern French architecture it is not wise to say too much. The Rouen exhibition includes illustrations of the latest architecture of the province; and while the commercial and public work is full of suggestion the domestic is of a most disquieting character. It appears to come from England. French architects acknowledge the divine qualities of the English home. With the intention of taking a lesson from England, they have studied what they mistake for modern English domestic design. Their contempt for the Georgian tradition is well known; but in the most absurd fit of perversity they have settled on the English "half-timbered" Edwardian suburban villa as a model of domestic virtue. As a result the most hideous abominations are being contrived in France in the sacred name of art, under the delusion that some of the picturesque and homely character of the English house is being introduced into the country. Nothing could be more absurd. It would be a matter for laughter if it were not so tragic. Here is France, a beautiful country, patterned with fine highways and handsome cities, peopled by a sane and highly cultivated nation whose chiefest artistic glory is perhaps its magnificent architectural tradition; yet

nothing can save her from the wilful and senseless vulgarization of her landscapes and cities by a minute section of professional men, who seem determined to mar their own country by importing a "style" which has already gone far to spoil another. They ruin France with the example of England before their eyes.

But with this exception France appears healthy. She looks ahead, not backwards. She is not resting on her past, but seeks fresh conquests. The Rouen exhibition is a sign of health, and may be taken as a symbol of reviving vitality. For years many have been inclined to look upon Europe as a stagnant pool. The vigorous forward progress of life seemed checked. Phase after phase of fashion passed over peoples too listless to react creatively to the new demands of a changing world. But at last it appears that men and women, with their new individual freedom, are gaining a fresh zest for life. In their surroundings they are determined to have what they like. Nor is what they like necessarily stupid or reactionary. They are revealing personalities of their own; they are rediscovering a sense of colour and a sense of design and fitness and structure. Without conscious effort the rooms they decorate, the furniture they use, and the houses they live in, assume new forms which, though not altogether sublime, are alive and full of potentialities. The chaos, too, of warring tastes and preferences begins to die away. The trend of popular taste is setting gradually in one direction. We have shot the rapids, and from a whirlpool of cross currents we are struggling out into smoother waters where we can see the great river ahead, smooth, broad, and with a certain end.

H. DE C.

The Restoration of a Famous Italian Palace.

The Palazzo della Parte Guelfa.

THE palace of the Parte Guelfa, one of the oldest and most famous of the Florentine buildings, after having been, for many years, divided into floors and rooms foreign to its architecture, has at last been restored to its original purity of line. Begun in the thirteenth century, by 1322, when the Guelfs were masters of the Commune and of the State, the building had already several large rooms—amongst these one that belonged to the Guild of Silk Weavers (Fig. 6). On the staircase there were also frescoes by Giotto, in one of which was to be found the portrait of Pope Clement IV, who, in gratitude to the Guelfs for their help, had given them his own coat-of-arms—a red eagle standing on a green serpent.

Later on, in 1418, Brunelleschi began the large hall (Fig. 4) designed with the simplicity of style that was to be the beauty of Tuscan architecture all through the Renaissance. Unfortunately, whilst the palace was still unfinished, the power of the Guelfs ended, and it was not till the time of Cosimo I that the great hall was roofed over and decorated

with a ceiling of wood by Vasari. At the same time Vasari added a delightful loggia supported by two high brackets (Fig. 1).

The remaining history of the palace is of no interest because after that time it was never improved, but was, in fact, somewhat damaged. In 1769 Pietro Leopoldo gave it to the Commune. At the centenary of Dante, in 1921, it was decided to restore the building; and now, after two years of hard work, it is finished. The ground floor is given up to Viesseux's library, now the property of the Commune. Above it there are three or four large rooms to be used for concerts and exhibitions.

The most notable objects in the building are the Madonna and Child, by Luca della Robbia, in the large hall (Fig. 3), and a fifteenth-century lintel of carved marble with bronze-gilt doors (Fig. 2) that is now replaced in its original position, after having been for many years in the Palazzo Vecchio. The exterior of the palace is of little architectural value.

YOR MARAINI.



1. THE LOGGIA, BY VASARI.



2. A FIFTEENTH-CENTURY MARBLE DOORWAY.

THE PALAZZO DELLA PARTE GUELFA.



Plate II.

THE COURTYARD OF THE PALACE.

September 1923.

This, one of the most famous of the Florentine Palaces, had been for centuries utterly neglected, but in 1921, as a result of the Dante tercentenary celebrations, the decision was made to restore it to its original form. The restoration has been recently completed, and has brought to light Brunelleschi's magnificently simple hall, the della Robbia, the transitional doorway on the opposite page, Vasari's loggia, and other interesting details, including the room that belonged to the Guild of Silk Weavers, which is full of suggestion to the modern designer.

Architectural
Library

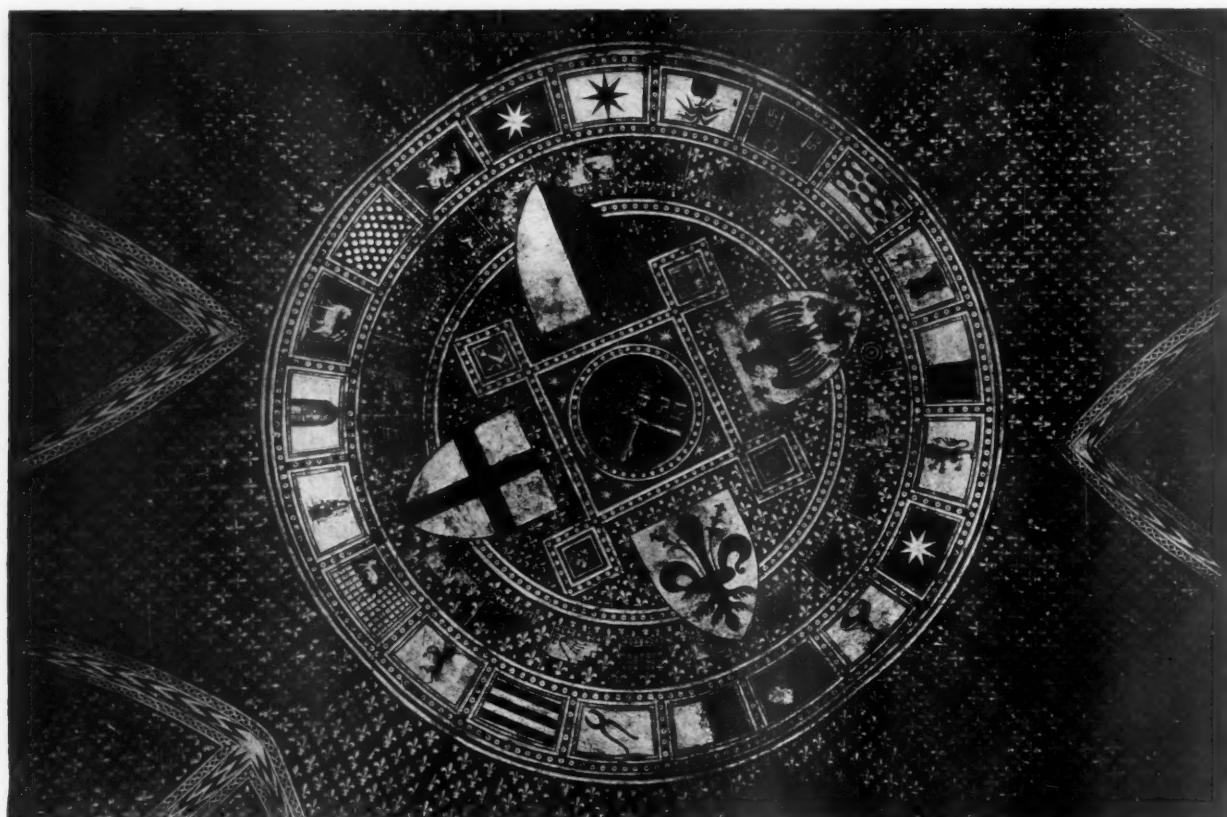


3. MADONNA AND CHILD. BY LUCA DELLA ROBBIA.



4. THE GREAT HALL. BY BRUNELLESCHI.

The ceiling is by Vasari, and the della Robbia, illustrated above, is placed over the doorway on the right.



5. THE CEILING OF THE SILK WEAVERS' ROOM.



6. THE PALAZZO DELLA PARTE GUELFA: THE ROOM USED BY THE GUILD OF SILK WEAVERS.

The Historical Development of Architectural Drawing to the End of the Eighteenth Century.

III.—The Seventeenth Century (Part I).

DOMENICO FONTANA set a new standard of architectural draughtsmanship in Italy by the publication of his book "Della Trasportione dell' obelisco Vaticano." Both architect and engineer, he specialized in the moving of ponderous objects. His first notable success was the removal of the obelisk, of a weight of some 335 tons, from the Circus of Caligula and Nero to the Piazza di S. Pietro. The magnitude of the achievement may be judged from the magnificence of the folio volume which recorded the deed. The first book was published in Rome in 1590. But a more important edition, with the addition of many new plates, was issued at Naples in 1603. The plates in Fontana's book are extremely well drawn. He seems to have been the first to realize the possibilities of scaffolding as a subject for pictorial treatment—possibilities which have waited for their fuller exploration by artists of our own day. The composition of the drawings is generally good, in many cases it is striking (Fig. 2). But although the pictorial element is prominent, the principal object of explaining the mechanism is clearly maintained. And the value of the drawings lies mainly in the retention of that quality.

Fontana's book was followed by the "Dell Idea della Architettura Universale," by Vincenzo Scamozzi. It consisted of two volumes, comprising six of the twelve books for which the work was planned. The work was, however, never completed. Scamozzi died in 1616, the year after the first part of his undertaking had been published. Neverthe-

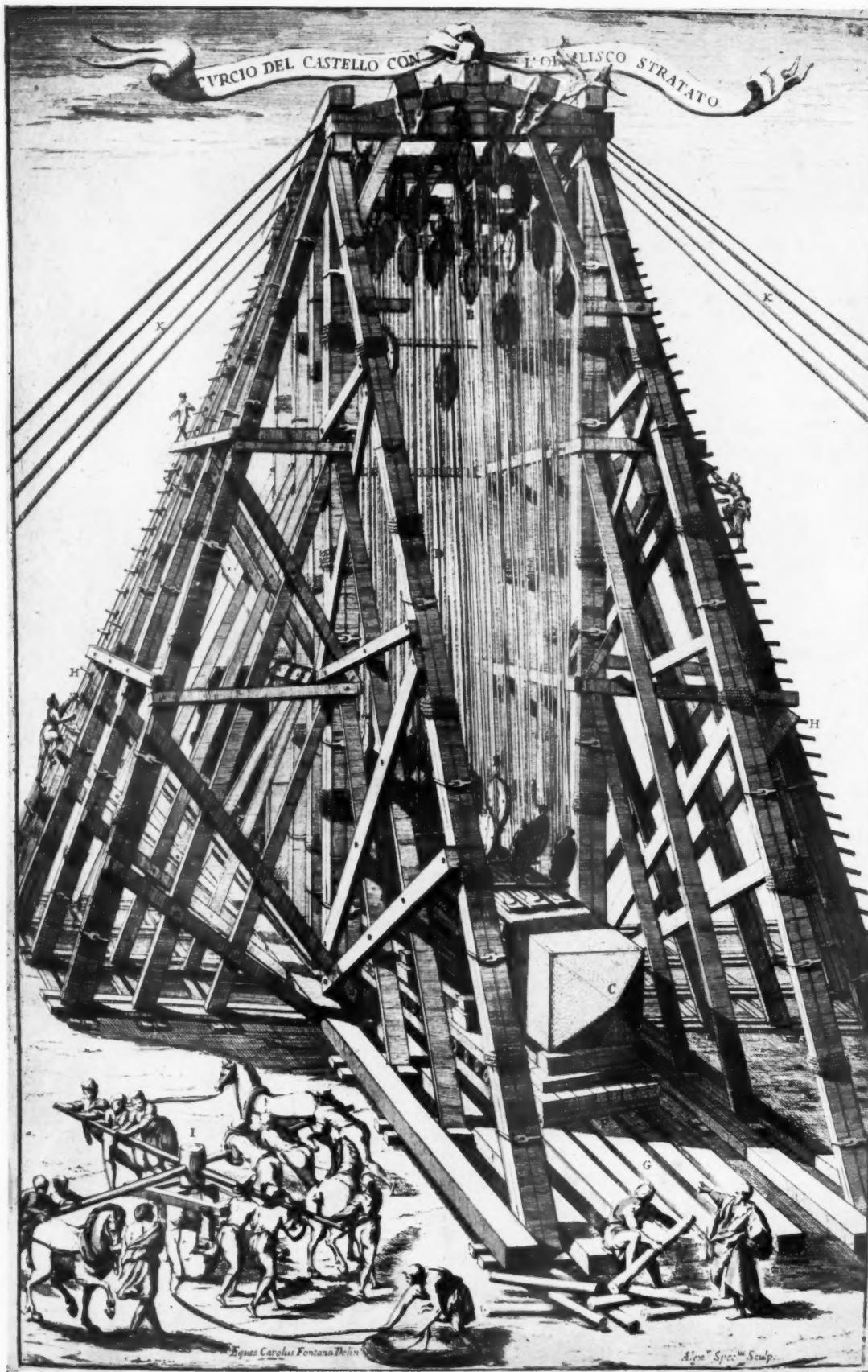
less, the first two volumes were considered an important contribution to the archaeological literature of the day, and took their rank with Serlio, Palladio, and Vignola, as an authority on the architecture of ancient Rome.

The next writer and draughtsman of importance is Giovanni Battista Montano. He combined with his activities as sculptor and architect a gift of voluminous authorship. He died in 1621, at the age of eighty-seven, before the publication of his works. His drawings were subsequently engraved by G. B. Soria, his pupil, and by C. Feranti, and his books were eventually published at various dates between 1624 and 1638. The demand for Montano's books, mostly concerned with Roman temples and ornament, was sufficient to warrant a collected edition, under the title of "Li Cinque Libri di Architettura," in 1680 at Rome. Further editions followed in 1684 and 1691.

Up to the middle of the seventeenth century, Italian publications—with the important exception of Fontana's book—had dealt mainly with the architecture of ancient Rome. A favourite exercise of architects had been the making of pictorial compositions of the notable buildings of their own day. A number of these studies are included in the Uffizi collection. But hitherto there had been no serious attempt to record in printed form the architecture of the Renaissance. The first essay of this kind, in Italy, was made by Giovanni Battista Falda. Working in Rome between 1669 and 1691, he produced his "Chiesa di Roma" (Fig. 1), followed by his "Fontane" and the "Ciardini."



I. GIOVANNI BATTISTA FALDA.
S. Andrea della Valle from "Chiesa di Roma." Engraving.



2. DOMENICO FONTANA.

An illustration from "Della Trasportione dell' obelisco Vaticano." Engraving.



3. LORENZO BERNINI.

Altar-Piece, Uffizi Collection. Pen and bistre, and bistre wash.

Falda was an unequal artist. His perspective is often at fault, his landscape and clouds are often trite conventions. At the same time his work was an advance on the Italian architectural draughtsmanship of his day. It is better than Venturini's engravings of the churches by Borromini, Bernini, Rainaldi, and others, which were published by de Reubeis at Rome in 1684.

But architecture in Italy of the seventeenth century had lost its serious purpose. Architectural draughtsmanship was consequently at a low ebb. The architects of the time were, many of them, brilliantly clever men, but they were not brilliantly clever architects. They could draw with facility, but they could not draw architecture. Their interest was in decoration, not in construction, and ornament they devised with unfailing ingenuity. Sketching freely with a pen, without preparation, they drew the intricate convolutions of barroco forms with surprising dexterity. Their drawings are a mine of suggestiveness, but the architectural sense is lacking. Bernini spent his life in producing sculpture of excellence and architecture of questionable taste. He was a master in one and an amateur in the other. His drawings alone prove the fact—though the chaff of kings is better than the bread of beggars. Every man sought to be ambidextrous. The result tended to cast all art in the same mould of mediocrity. Architecture became a background, theatrical. Only occasionally did it become



4. PIERRE LE MUET.

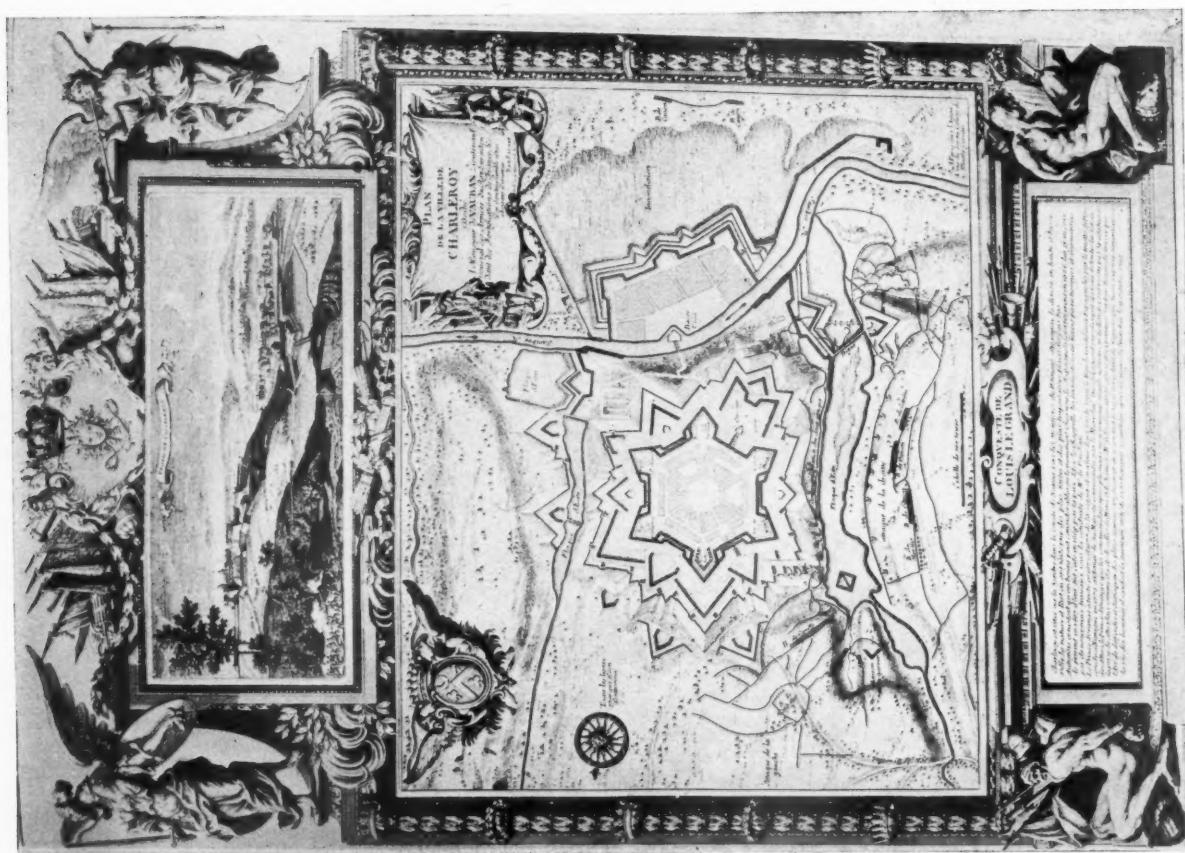
Façade from the "Manière de bien bastir." Engraving.

dramatic. Pedantry had turned to pageantry. Decoration was the order of the day, but the scene of the grandest story of decoration was laid in France—and in France it was splendidly, magnificently told.

In the sixteenth century French draughtsmanship had been based on the Italian model, though du Cerceau had never been entirely converted to the Italian taste. But with the coming of the seventeenth century, architectural drawing in France developed on independent lines. Following the Flemish productions of de Vries and Dietterlin, Francini's "Livre d'Architecture," in somewhat better taste was published—at Paris in 1621. Alessandro Francini was a native of Florence and "Engineer-in-Ordinary" to Henry IV of France. In the introduction to his book he disclaims a close acquaintance with architecture, and the illustrations bear testimony to the truth of his statement.

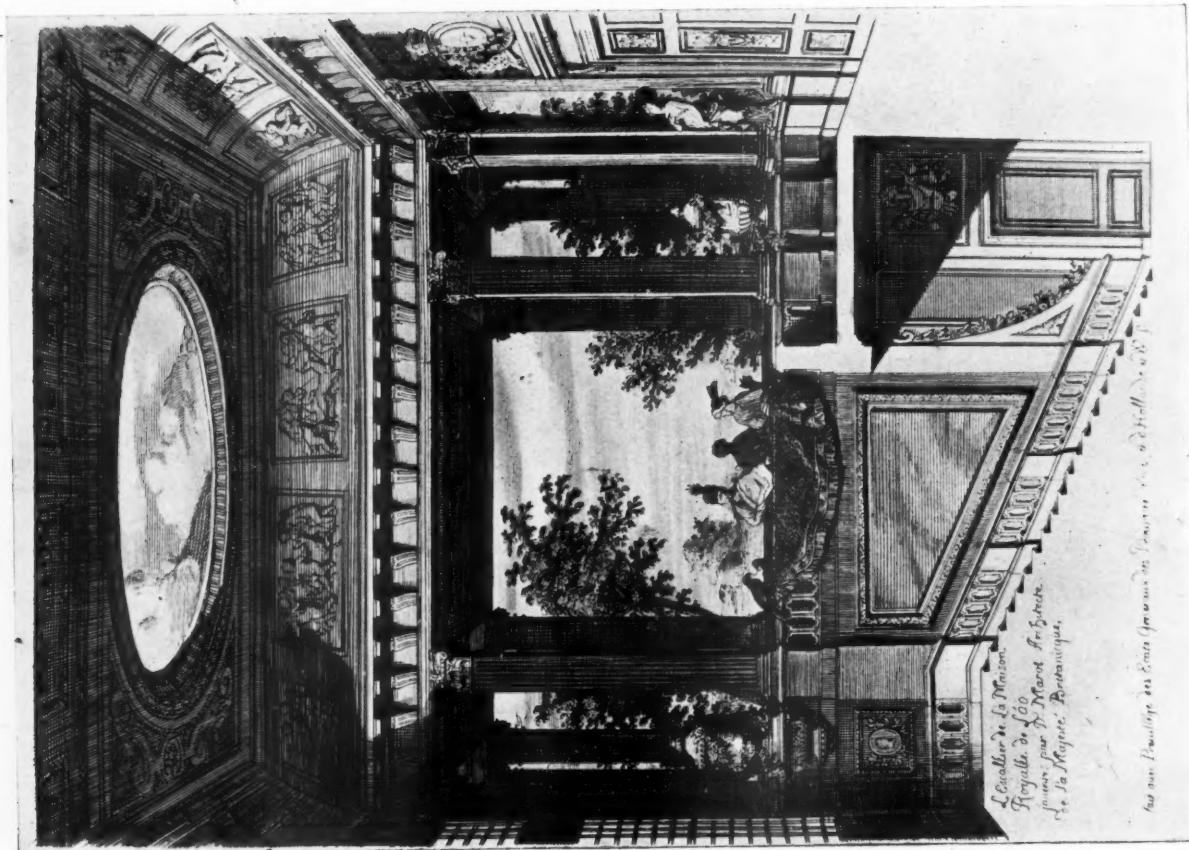
A return to more reasonable and useful work was made by Mathurin Jousse of "La Flèche." He was born in 1607 at Orleans. By trade he was a blacksmith, but he seems to have been a man of considerable accomplishment. His principal book was the "L'Art de Serrurier," produced in 1627 and containing a hundred and thirty-five plates engraved on copper.

Le Muet's first publication, "Le manière de bien bastir pour toutes sortes de personnes," had appeared in Paris in 1623 (Fig. 4), and was followed by a second edition



6. PIERRE LE PAUTRE.

Charleroy, from the "Cabinet du Roi." Engraving.



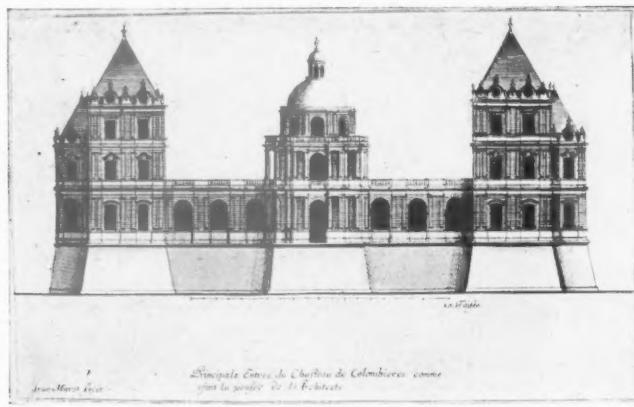
5. DANIEL MAROT.

Staircase for the Royal Palace at Loo. Engraving.



7. JEAN LE PAUTRE.

Frieze Designs. Engraving.



8. JEAN MAROT.

Château de Colombières. From "Le Petit Marot." Engraving.

"augmenté de nouvelles inventions" in 1645 or 1647. The work subsequently ran to its eighth edition. The other important book of Le Muet was "Traité des cinq ordres d'Architecture traduit de Palladio," produced in 1626, followed by a similar treatise "traduit de Vignole" in 1631. Le Muet died at Paris in 1669. His book illustrations are marked by clearness and simplicity of statement. They possess a definite architectural quality, but at the same time their treatment is often cold and unsympathetic. They are nearer the school of Du Cerceau than the school of Le Pautre.

The Le Pautres were a numerous family of artists. The best known are Antoine Le Pautre, the architect, and Jean Le Pautre and his son Pierre, the decorators and engravers. Antoine Le Pautre published his "*Oeuvres d'Architecture*," with sixty-three engraved plates, in 1652. His illustrations are well drawn, and he employed the excellent method of explaining his buildings by sectional perspectives. He was one of the eight original members of the French Academy on its foundation in 1671. But to his brother, Jean Le Pautre, belongs the honour of being the greatest draughtsman of the seventeenth century. His fertility in design and his facility of execution were alike amazing; his industry was prodigious. Between 1641 and 1680 he produced some fifty-four works containing upwards of fourteen hundred designs for ornament and decoration (Fig. 7), exclusive of many mythological subjects.

Le Pautre's great genius lay in his power of investing quite ordinary objects with a peculiarly suggestive atmosphere. His engravings are not the mere representation of things seen, but of sentiments embodied. He entraps the spirit of his age, the brilliant superficialities of the court of Louis XIV. He imparts a dramatic quality to all he touches, and in the transmutation the objects move to a higher plane. His atmosphere is one of light and air, of gaiety and vivacity, and in this he is the exact opposite to his greater successor, Piranesi, who moves in a stormy gloom—grand, solitary, and vast.

Jean Le Pautre had been assisted in his work by his son Pierre, who was employed, after the death of the former, as an illustrator of the Royal Buildings under the direction of J. H. Mansart. Pierre Le Pautre was a brilliant draughtsman (Fig. 6), but he lacked that fine flair for atmosphere which distinguished the work of the elder man.

Foremost amongst the followers of Jean Le Pautre is Daniel Marot. Le Pautre died about 1682. Daniel Marot was born in 1650. He was the son of Jean Marot, one of the architects of Louis XIV. Jean Marot not only designed many notable buildings, he was also a draughtsman and engraver of power and reputation. His two most celebrated publications are "*L'Architecture Françoise, ou recueil de plans, etc., bâtis dans Paris et aux environs*," generally known as "*Le Grand Marot*," and "*Recueil de plans, etc., des plusieurs châteaux, églises, sépultures, grottes et hostels, bâtis dans Paris et aux environs*." The latter is conveniently termed "*Le Petit Marot*" (Fig. 8). The illustrations in both are well worthy of study. Jean Marot possessed a strictly architectural outlook. He was only concerned to express his buildings by plans, sections, and elevations in the simplest and most convincing manner. And this he did with sympathy and skill. He preserved a nice adjustment between the quality and quantity of his lines. This is proved by the impossibility of enlarging the plates of "*Le Petit Marot*" with success. The unity of effect is destroyed. None of his plates appears overcrowded with detail, none appears empty or devoid of interest. This adjustment between the character of the indication and the size of the drawing is an important matter in architectural draughtsmanship.

The work of Daniel Marot is an interesting combination of the severe manner of his father and the freer style of Jean Le Pautre. As time passed the influence of the latter became more marked. But Daniel Marot's engravings always retain a solidarity—a certain constructional sense (Fig. 5). His designs are built up, as it were, on an architectural framework. He was also a master of chiaroscuro.

Daniel Marot was rapidly making his reputation as one of the foremost draughtsmen of France, when the Revocation of the Edict of Nantes, in 1685, caused his retirement to Holland. The change does not appear to have been beneficial. His work was still of high merit, but it lost the grandeur and vitality which had distinguished it in France. He visited England in the service of William of Orange and returned to Holland in 1702. There he collected his numerous plates, which had appeared separately between 1690 and 1701, under the title of "*Recueil d'Architecture et d'Ornemens*," published at Amsterdam in 1712. He died at the Hague shortly after that date.

JAMES BURFORD.

Long Crendon Manor, Oxfordshire.

The Home of Mrs. Hohler: Restored and Rebuilt by Philip Tilden.

With Photographs by F. R. Yerbury, *The Architectural Review*, and one on page 94 by Wakefields.

THE house is situated on the end of the spur of the hill upon which Long Crendon village stands, and looks out from a very considerable eminence over the marshes of the Thame Valley, in the direction of Oxford and Wheatley. The whole district was, in the old days, in the hands of the Dormer family.

It is interesting to note that during the restoration of the few old rooms that remained of what was the manor, behind a plaster ceiling of an upper room, many deeds of the house were discovered, together with various odds and ends of the sixteenth century. These deeds date back as far as 1180, and deal with various loans and grants of land, all in the name of Dormer.

When Mrs. Hohler decided to buy the property it consisted of a stone gatehouse, with a gable leaning perilously inward, and a considerable subsidence in one of the walls. This gatehouse led into a courtyard, the opposite side of which was occupied by a small house containing three reception-rooms and four or five bedrooms.

The low portion of the house, which contained the kitchen,

scullery, and larder, behind the present new stone gable of the porch, was discovered to be an old hall with a fine simple early roof. The rest of the house had been modernized in Victorian days, and contained much that was ordinary, and a great deal that was terrible, in the shape of varnished deal, and so on. The house was linked to the gatehouse by a range of low outbuildings.

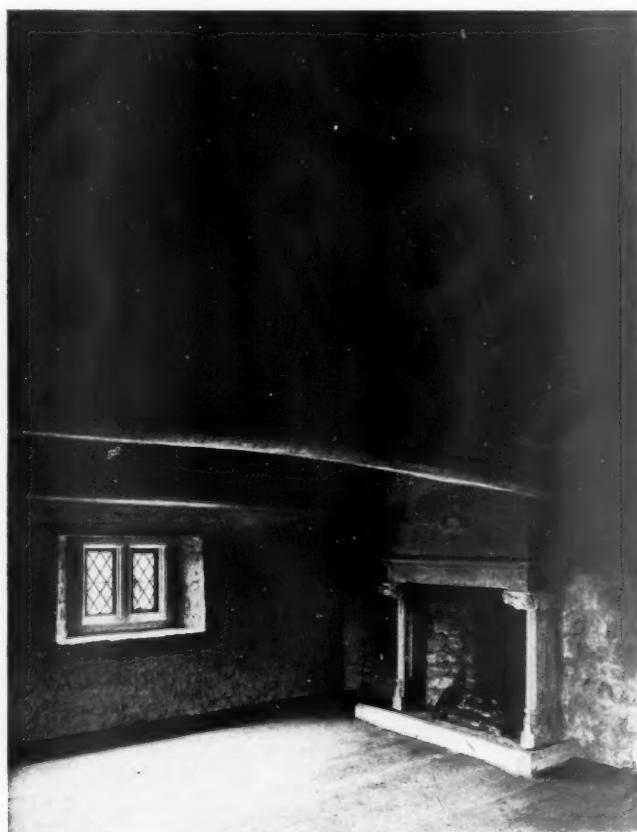
It was Mr. Tilden's problem to make this into a homogeneous house, containing three or four times the amount of accommodation of the original building.

All the old materials on the site, in the shape of tiles, timber, and bricks were re-used, and where new oak was employed no attempt was made to fake it to look old, but it was worked in the right way by hand, and the effect is now so satisfactory that it leads one to suppose that perhaps more was done to achieve an old look than actually was done.

The work occupied three or four years, and was therefore done with great care and without haste, which is so detrimental (if clients would but believe it) to the success of a building of this type.



A VIEW THROUGH THE GATEHOUSE.

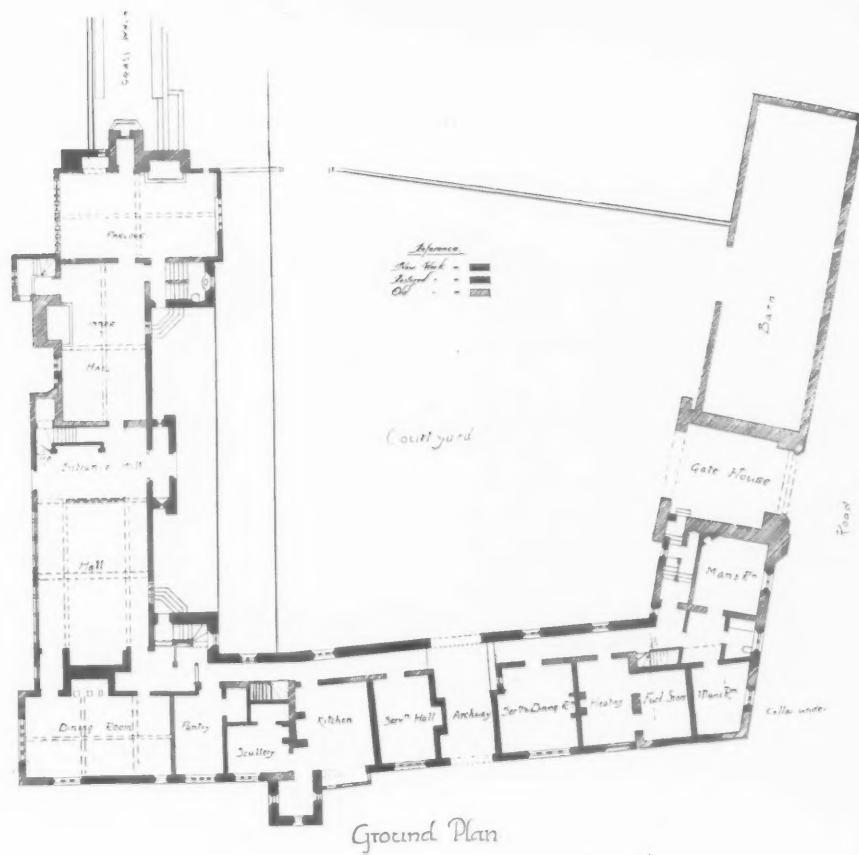


INSIDE THE GATEHOUSE.

The roof shown in the right-hand illustration has been newly built by the architect.



LONG CRENDON MANOR, FROM THE GARDEN.



THE GROUND PLAN OF THE MANOR.



The West End of the House.



The New Chimney-stacks.

LONG CRENDON MANOR, OXFORDSHIRE.



A GENERAL VIEW OF THE MANOR.

The front of the Manor faces a courtyard, which is enclosed on the opposite side by the gatehouse.



THE DRAWING-ROOM.



THE INNER HALL.



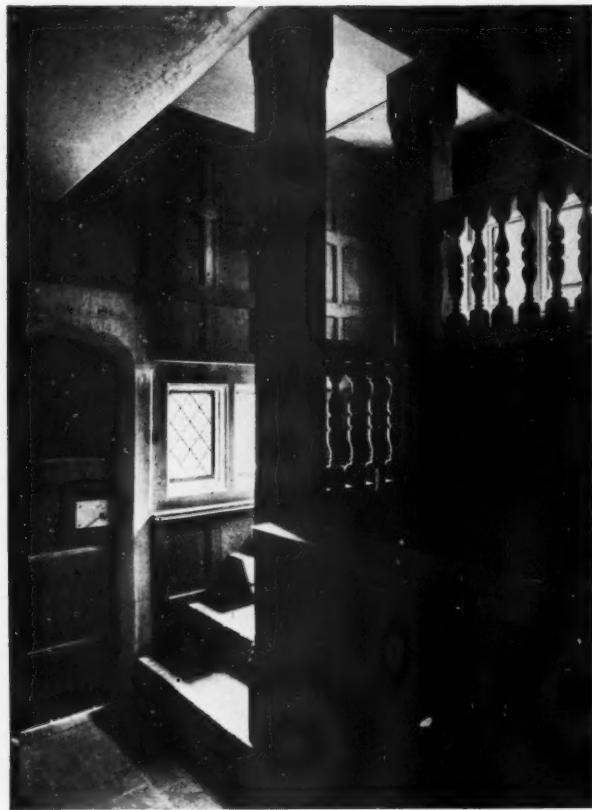
THE HALL.

The roof of this room was discovered by the architect above a flat Victorian ceiling.



A BEDROOM.

In the alcove on the right there is a bath let into the floor, the lid of which can be seen.



THE MAIN STAIRCASE.



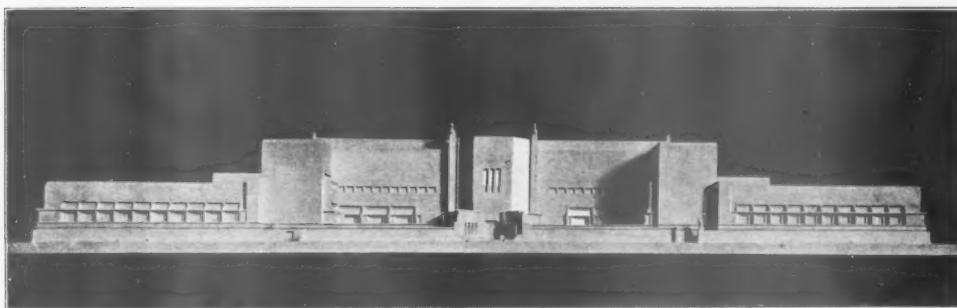
THE GATEHOUSE STAIRCASE.



A BEDROOM.

The ancient deeds of the house were discovered behind the ceiling of this room.

Modern Dutch Architecture.



I. A DESIGN FOR A ROYAL ACADEMY, AMSTERDAM.

Bijvoet and Duiker, Architects.

THERE is a great deal of architectural experiment being carried on at present outside England—experiment which will ultimately crystallize and influence the architecture of our own country.

In spite of vogues and fashions which have called into prominence at various epochs the outward architectural features of some "classified" period, such as the Greek, the Renaissance, or the Gothic, one may say with confidence that English architecture of the last 150 years has remained within the bounds of certain accepted forms.

A few individual architects have attempted within recent years to deal with the study of form, and express architectural character in other ways than through the medium of applied architectural detail of accepted merit; but England, with its fine conservatism, naturally extends a welcome to the proved effects of tradition in preference to the fresh experiment which will probably be said to offend against civic good manners in direct ratio to its successful temerity.

Good manners in architecture, the subordination of the fantasy of the individual designer in favour of harmonious relationship with street and landscape, is of the first importance. But it is not incompatible with the development of a modern architectural expression, nor does adherence to tradition guarantee that harmony will result.

The streets of London furnish examples of buildings borrowing their external treatment from accepted sources and yet failing to produce harmony with their neighbours. It is highly probable that the erection of a large store in the best modern German manner in Regent Street would shock the London public, and a large number of architects in addition. But there is little outcry against some of the buildings in the West End and the City whose plumes, borrowed from tradition, do not prevent them from imposing their defects of poor composition and vulgarity.

Reticence and dignity are qualities independent of architectural style, and the extravagances resulting from essays in modernism should not be pegs on which to hang condemnation of radical departures from tradition. Especially so when equal extravagances are tolerated without comment simply because they appear in a form to which custom has inured us.

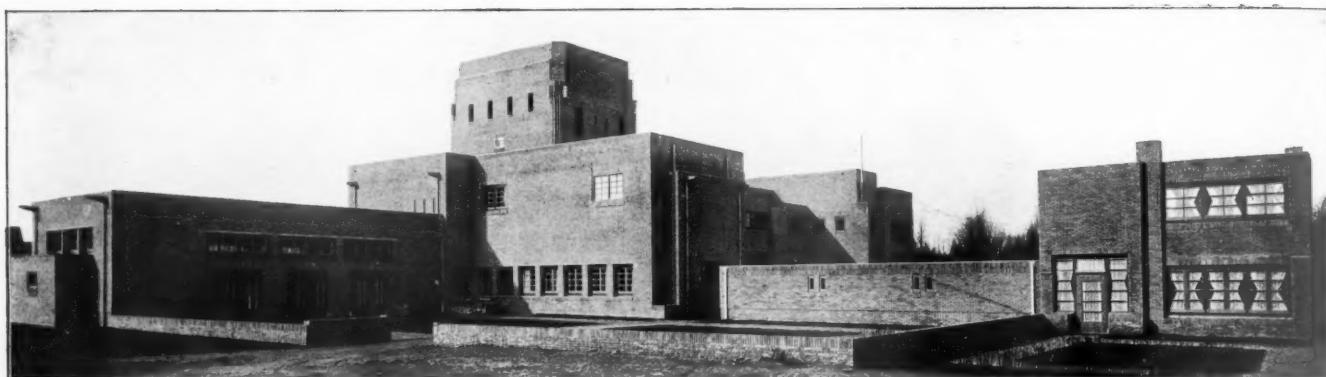
Modern Dutch architecture has aroused varied emotions in the hearts of those English architects who are fortunate enough to have been able to view it at first hand. It is impossible to generalize, but inquiry seems to confirm the view that while to some minds the modern Dutch work is curiously stimulating, to others it conveys nothing whatever except an impression of executed frightfulness. With the latter view it is easy to quarrel, for whatever reactions the work of the advanced Dutch school may have on individual taste, yet it seems incredible that the architectural sense should not at least be moved by the qualities of breadth, massing, and decision which so much of the work shows. While the imagination of the most ardent Conservative might well be touched by the inventiveness and *joie de vivre* which has been materialized in some of these modern Dutch façades.

In any case, it would be rash to draw conclusions from a study of the work of any one section of the modern Dutch school.

The movement forward into modern expression has already shown results widely different in the case of what may be called the Extremists as compared with the Moderates. The buildings most typical of these two schools differ widely in their architectural expression, and it is extremely instructive to observe the diverging tendencies revealed; but at the same time there are points of resemblance which make one feel that perhaps the two schools are converging on a common goal, and that the outcome may be the creation of a style which experience has shorn of its mannerisms and non-essentials.

In THE ARCHITECTURAL REVIEW of August 1922 I contributed an article on "Modern Dutch Architecture," which dealt chiefly with the work of Mr. de Klerk. The title of the article was somewhat misleading, for it is clear that the work of Mr. de Klerk is by no means fully representative of modern Dutch tendencies.

This fact has been made all the more clear by the study of an interesting work by Professor J. G. Wattjes, of the Delft Technical College, entitled "The Construction of Buildings." Professor Wattjes's book contains a concise review of the very latest Dutch buildings, and a study of its illustrations brings into relief the salient



2. SCHOOL BUILDINGS, HILVERSUM.

W. M. Dudok, Architect.

characteristics of the two main types of architectural expression evolved.

The inventive and imaginative work of Mr. de Klerk may be taken as representative of the most extreme movement in modernism, and examples of his work previously illustrated show that it is characterized by a research in rich decorative effects and the use of forms which appear at times to be almost wantonly extraordinary (Fig 6).

These tendencies which are so strongly marked are, however, almost entirely absent in what one might call the more "moderate" modern school, but it is interesting to note that the work of both schools unites in the obtaining of interesting expression and a masterly handling of plastic shape, although these shapes are of entirely different order.

The curves and flowing surfaces of de Klerk give place in the case of the rival school to effects gained almost completely by the massing of rectangular shapes and the stressing and contrast of vertical and horizontal lines. Effective use is made of advancing and receding planes at varied levels, and riotous decorative effects are replaced by concentrated grouping or restrained texture treatment emphasizing some accent or contrast of solid and void.

Work of this type approaches very nearly to what one may term architectural cubism, and the almost total absence of sloping roofs adds to the impression of effects obtained by rectangular forms alone. The affinity of these buildings with the Berlage influence is still apparent, but the tendency at present appears to be in the direction of similar results produced by the originality of Frank Lloyd Wright in America. In the work of both schools are

common characteristics. Mr. de Klerk does not disdain the effects of cubism as applied to big masses; like his more "moderate" colleagues he attaches little importance to the outward expression of construction as exemplified in Berlage, and rejoices with them in the use of vertical brickwork concealing what in Holland is jokingly termed the "Portland-cement-ferro-concrete-brick-and-mortar-upright-course-lintel."

A comparison between such buildings as the "Building for the Federation of Sailors," at den Helder, by Kramer (Plate III), the shop at Hilversum, by J. van Laren (Fig. 3), and the Bath House at Hilversum, by Dudok (Plate IV), will serve to show how the work of the more extreme designers tends in certain of its expressions towards that of the "moderates." Unfortunately, no photograph can convey the colour effects employed in many of these buildings, particularly in the interiors, where pure spectrum colours are cleverly used in both rich harmony and violent contrast.

Only an exhaustive study of practical requirements, planning, and cost, can show whether these modern forms fulfil requirements of the programme to which they are a solution. Forms which complicate difficulties of construction, or produce a feeling of self-consciousness through an effort towards the bizarre, will fail to satisfy for long; but in any architectural form the feeling of "inevitability" is extremely difficult to produce.

The work of Mr. Dudok illustrated here has received much praise from those who have seen it. It is satisfactory as showing qualities of imagination in grouping and the attainment of architectural effect through comparatively slight means. Similar qualities are present in the villa



3. A SHOP AT HILVERSUM.

J. van Laren, Architect.

MODERN DUTCH ARCHITECTURE.

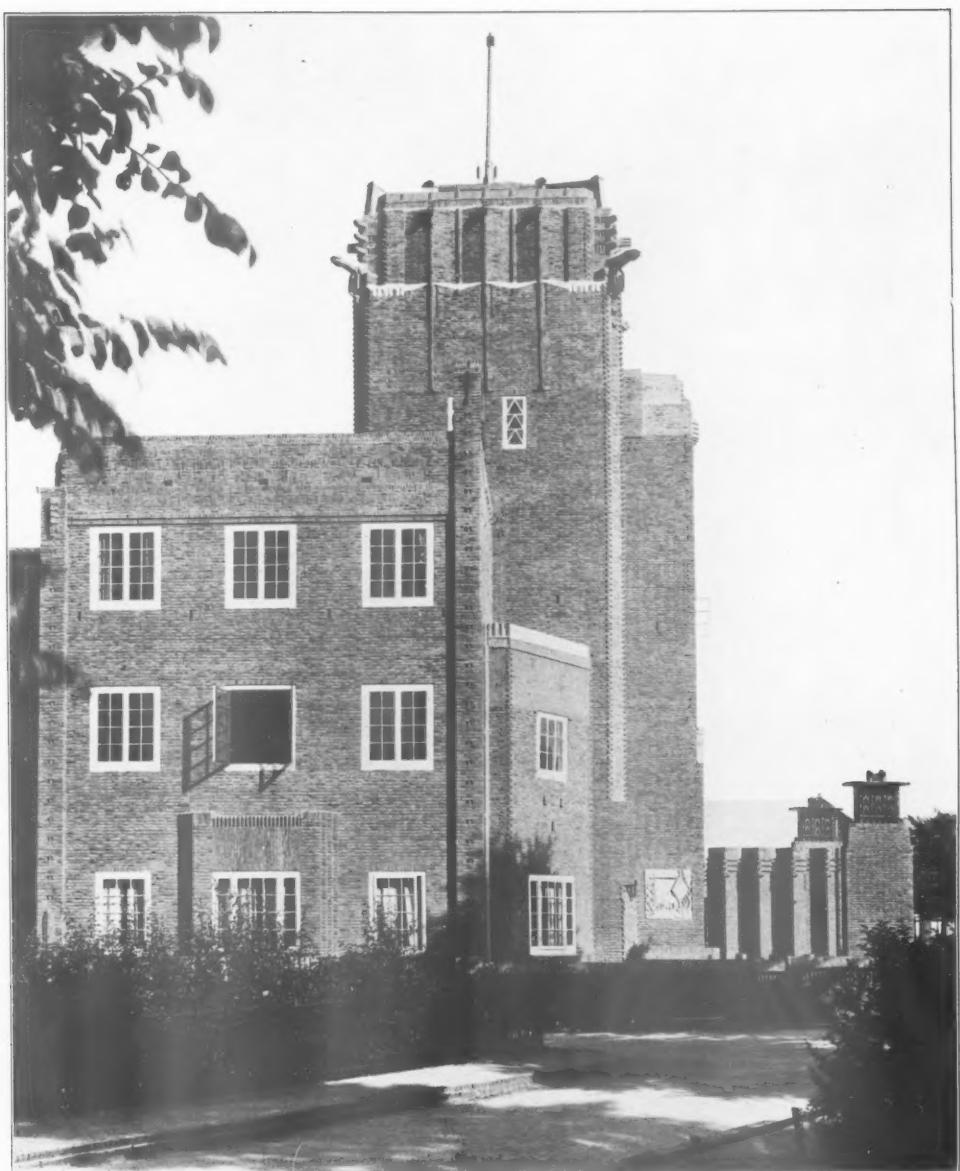


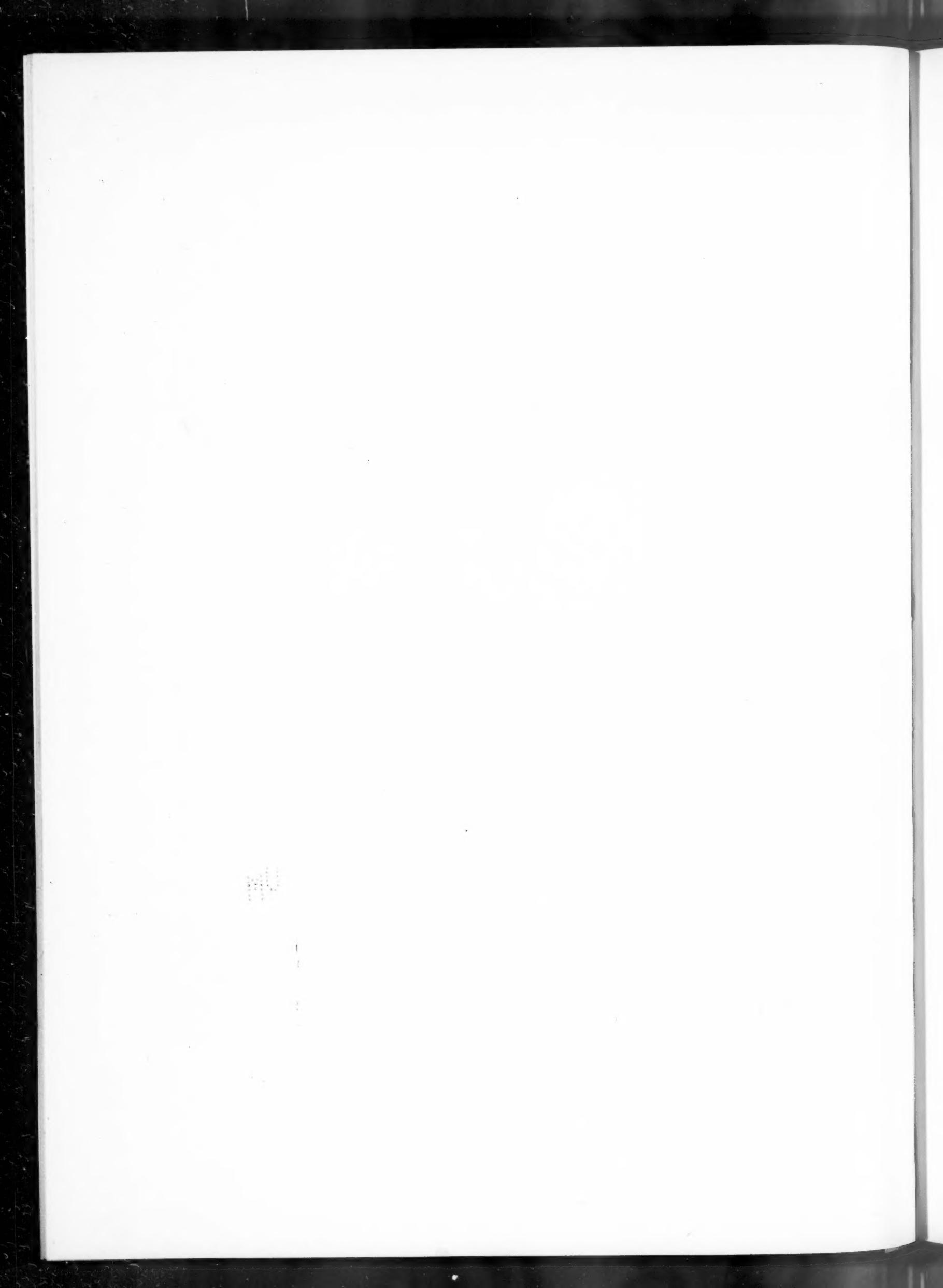
Plate III.

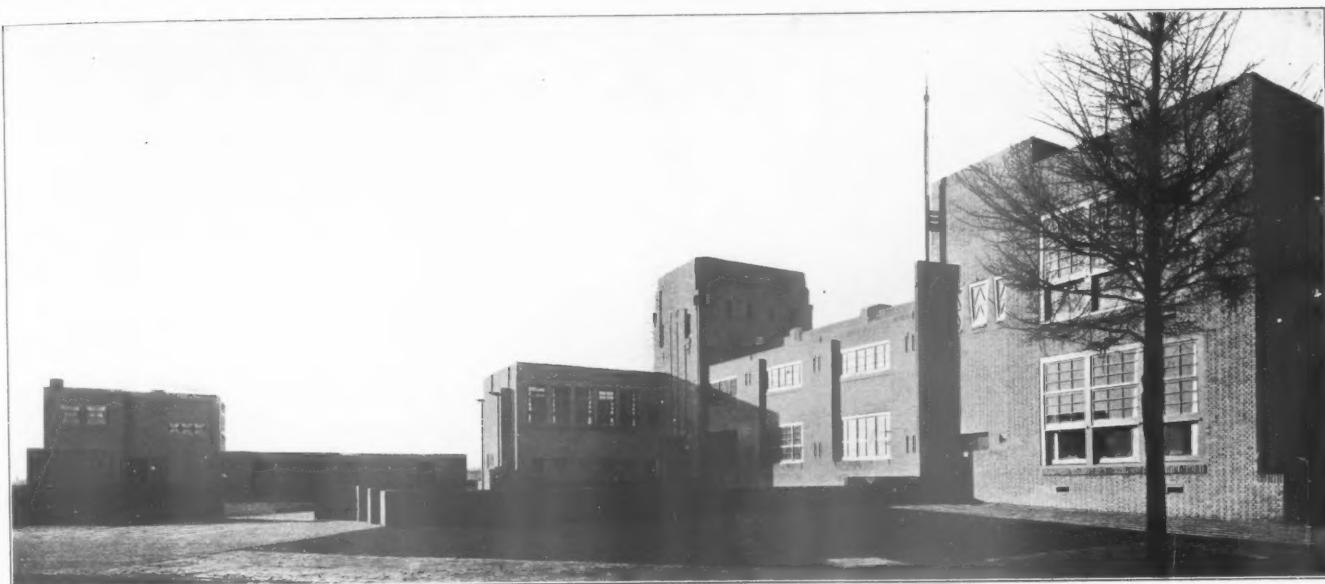
September 1923.

THE BUILDING FOR THE FEDERATION OF SAILORS, DEN HELDER.

P. Kramer, Architect.

Modern Dutch architecture embraces much that is sane and moderate as well as much that is extreme and inclined to be grotesque. The building for the Federation of Sailors is designed by one of the more extreme of the modern Dutch architects, but is simple and dignified and almost traditional in its lines.





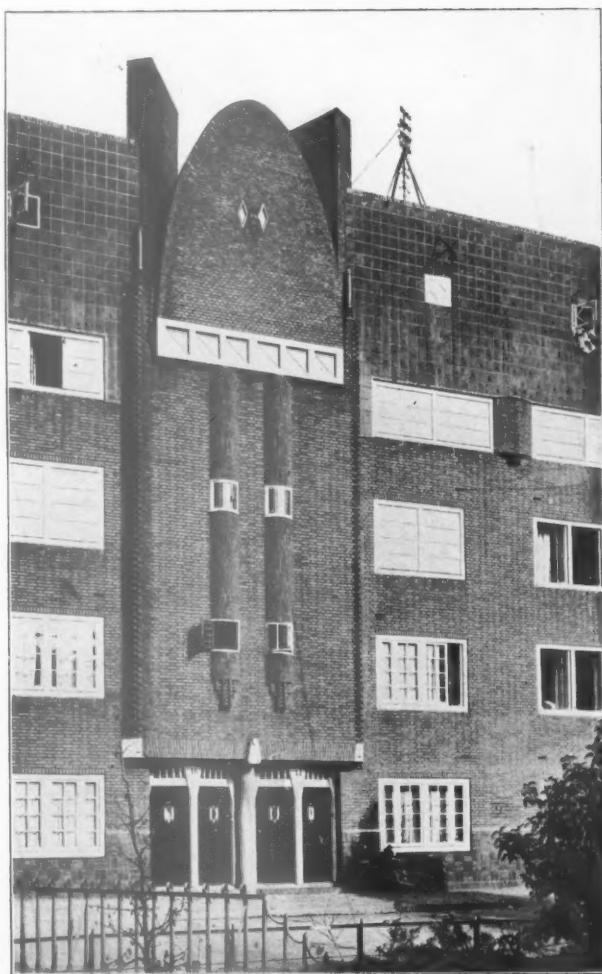
4. SCHOOL BUILDINGS, HILVERSUM.

W. M. Dudok, Architect.



5. A DOORWAY AT AMSTERDAM.

A. Moen, Architect.



6. A DETAIL AT AMSTERDAM.

M. de Klerk, Architect.



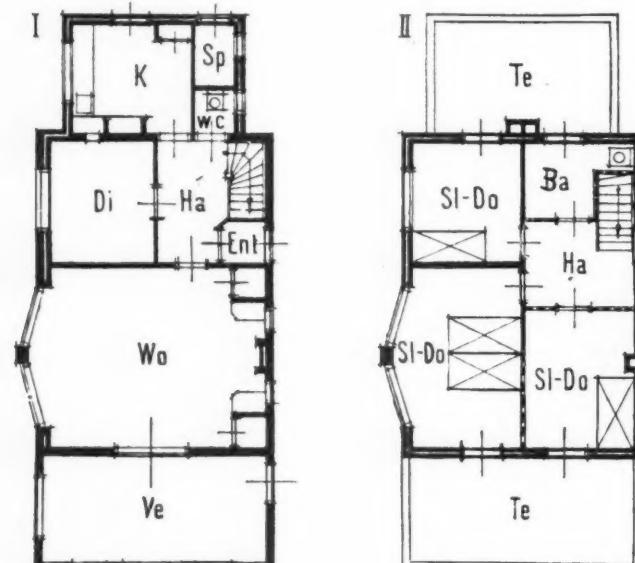
7. A VILLA AT WIJK AAN ZEE.

Professor J. G. Wattjes, Architect.

by Professor Wattjes, which reveals complete simplicity throughout, in harmony with its unrelieved setting. The windows, devoid of glazing bars, are a direct attempt to provide that which many clients request. Many small

domestic buildings "live" by their small panes; Professor Wattjes has boldly tackled the problem, and his house is interesting to all architects who will for one short moment forget their store of past accumulated memories.

To sympathize with any movement, one must try and understand it. And so, before passing judgment, let us pause to listen to a few sentences in which Professor Wattjes summarizes and explains the attitude of the Modern Dutch artist towards tradition. "I do not mean to say that architects of our time should break with tradition, nor do I mean to say that we must not be allowed to imitate our ancestors or the ancestors of others. For we must realize that no architect is able to break with tradition in so far as this tradition is the true expression of his own architectural mind. But one must also realize that an architect is not able to follow a tradition if this tradition is in contradiction with his own internal and intimate architectural spirit, or if this tradition is contrary to his architectural convictions. . . . I think that conservatism in its finest sense consists of acting from deep internal motives as our ancestors did. They did not imitate their ancestors as some of us do, but expressed only their own mind and spirit, building in forms that were inevitable and natural to their manner of construction, their materials and their requirements. The result being a self-expression that inevitably gives a hallmark of their particular period to their architecture. Our best ancestors were modernists, so modernism is the best tradition. We must conserve the true tradition of all true architecture of all times—to renew itself constantly, breaking one tradition to make another."



Ground Floor.

First Floor.

THE PLANS OF THE VILLA.

Ent = Entrance Hall.
Ha = Hall.
Wo = Living-room.
Di = Dining-room.
Ve = Veranda.

Te = Balcony.
K = Kitchen.
Sp = Store-room.
Si-Do = Bedroom.
Ba = Bathroom.

HOWARD ROBERTSON, S.A.D.G

MODERN DUTCH ARCHITECTURE.

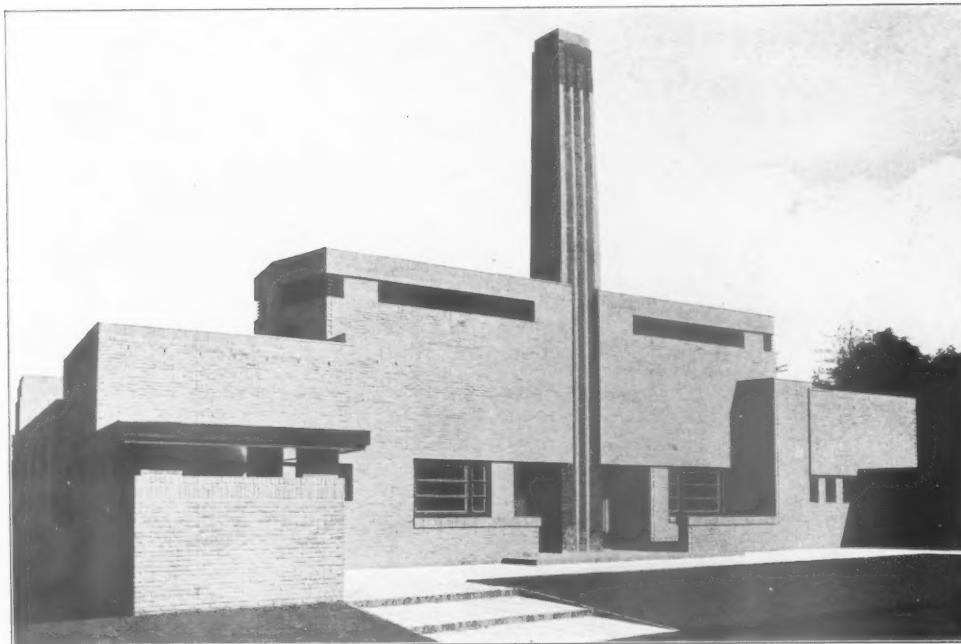


Plate IV.

September 1923.

THE BATH HOUSE, HILVERSUM.

W. M. Dudok, Architect.

Dudok is not the most extreme of the Dutch architects, but in the Bath House he has been successful in creating a design that is aggressively modern yet reasonable. The forms are powerful and expressive and have no self-conscious singularity.

Architectural
Library

The Processional Cross at Chesterfield Parish Church.

THIS cross is of latten, and dates about A.D. 1500. It came into the keeping of Chesterfield Church under the following circumstances: Major Philip Hunloke lent the cross for use in the church during the vicariate of Archdeacon Crosse. It had been discovered amongst the antiquities of Wingerworth Hall. Wingerworth Church, which adjoins the Hall, was a chapelry of Chesterfield prior to A.D. 1100, and it was thought the cross had an intimate connection with this ancient chapelry and its Mother Church. For some years it had served as an altar cross in Chesterfield Church, before restoration for processional use.

On the recent break-up of the Wingerworth estate, which the Hunloke family owned in 1492, Major Hunloke, before leaving the district, very kindly presented this beautiful and interesting cross to Chesterfield Church. As the Hunloke family suffered many indignities after the Reformation, being Recusants, and Sir Henry was penalized by the "Five Mile Act" under King William III, on account of his religious tenets, it is more than likely this relic of former days was used and reverenced by the Hunlokes of those troublous times.

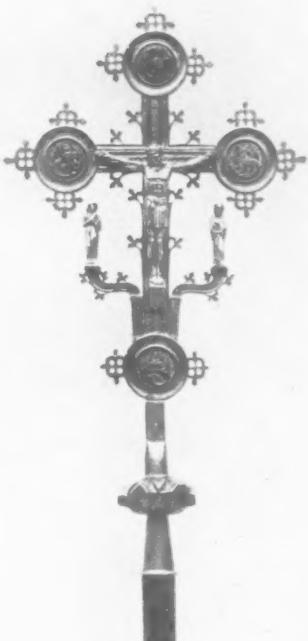
For adaptation to its former purpose the cross was entrusted to Mr. W. Cecil Jackson, M.S.A., of Chesterfield,

who sent it for alteration to Messrs. Martyn & Co., of Cheltenham. The additions thereto were kept plain and simple in design and execution, so that the character of the ancient work should predominate. In like manner the original gilding and the enamel at the back of the symbols of the Evangelists was not interfered with. The side branches and original figures were missing, but several examples in the British Museum and the South Kensington Museum corroborate the genuine character of this specimen of English craftsmanship of its period, and made it possible to replace correctly the missing parts. One example, originally in the J. C. Robinson collection, and now in South Kensington Museum, corresponds in almost every detail, even in the unusual feature of the branches—carrying the figures of the Virgin and St. John—which spring from the main stem above the symbol of St. Matthew in base.

Originally the cross was not placed on the altar, but only used in the procession on a shaft, or pole, and afterwards placed at the altar side, and during Mass on a stand. Eventually it was arranged to serve a dual purpose, and, after the procession, was

taken from the shaft and placed in a socket-base on the altar. I am indebted to Mr. W. Cecil Jackson for permission to reproduce the photos, and also to Mr. E. Walter Gilbert—who went to much trouble in seeing the cross correctly completed and restored to its former state—for some of the above information, which he then obtained.

H. RYDE.



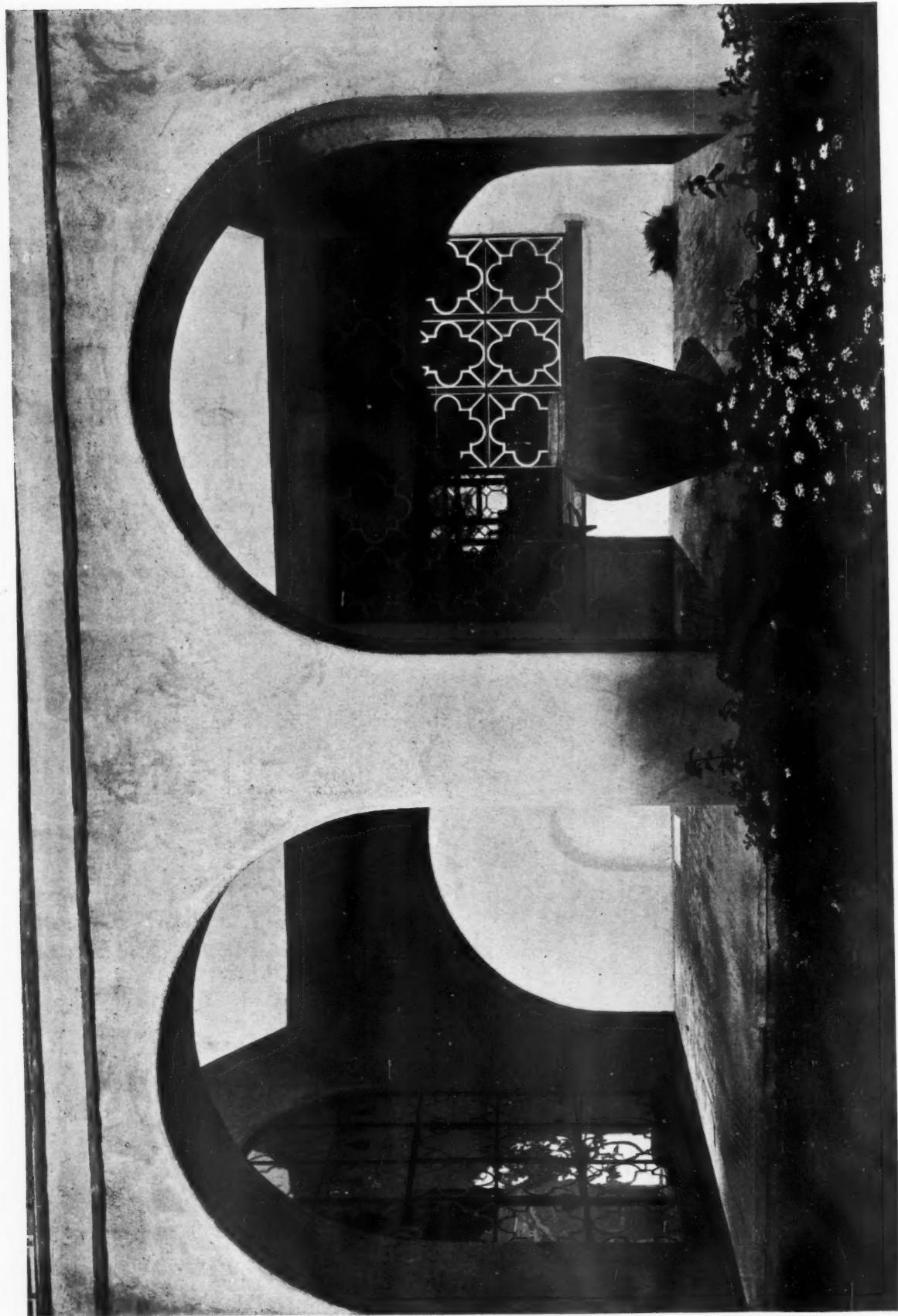
THE CROSS.



A DETAIL OF THE CROSS.

The New Housing Subsidy.

INFORMATION that has just been received by the Metropolitan Borough Councils makes it clear that the Ministry of Health intends to exercise strict control before approval will be given to any proposed housing schemes. According to Mr. E. R. Forbes, the chief administration official of the Housing Department, all schemes will have to be approved by the Minister, and in order to do this he will require an exact statement of the number of applications on the waiting list of the local authority, together with statistics of overcrowding. In Dr. Addison's day there was considerable overlapping in estimating the need of houses in any particular district owing to applications being received from persons living in other districts. Now, the local authority is asked to distinguish in its list those who are actually resident in its district from those who live elsewhere. Nor is it enough now for a council to state that it cannot meet the demand for houses without Government assistance. It must supply detailed evidence on this point. It is also proposed that the undertakings of a local authority shall be strictly limited to such a number of houses as can be completed within, say, nine months.



I. THE NEW LOGGIA AT POPESWOOD LODGE.

Popeswood Lodge, Berks.

A Scheme of Decoration by Oliver Hill.

With Photographs by F. R. Yerbury, The Architectural Review.



2. THE VAULTED RECESS.

THE extensive alterations made to the structure of the original house which stood at Popeswood (which by the way was of entirely a nondescript character), have amounted to practically a rebuilding.

The illustrations show some of the new work. Fig. 1 shows the loggia. The walls are rendered and lime washed. Figs. 3 and 4 show the principal living-room. The walls here are treated in the same way as the exterior; the floor and beams are of oak, the doors and casings of walnut, left clean.

The vaulted recess (Fig. 2) is paved with marble and stone to enable plants to be displayed here. The tassels across the

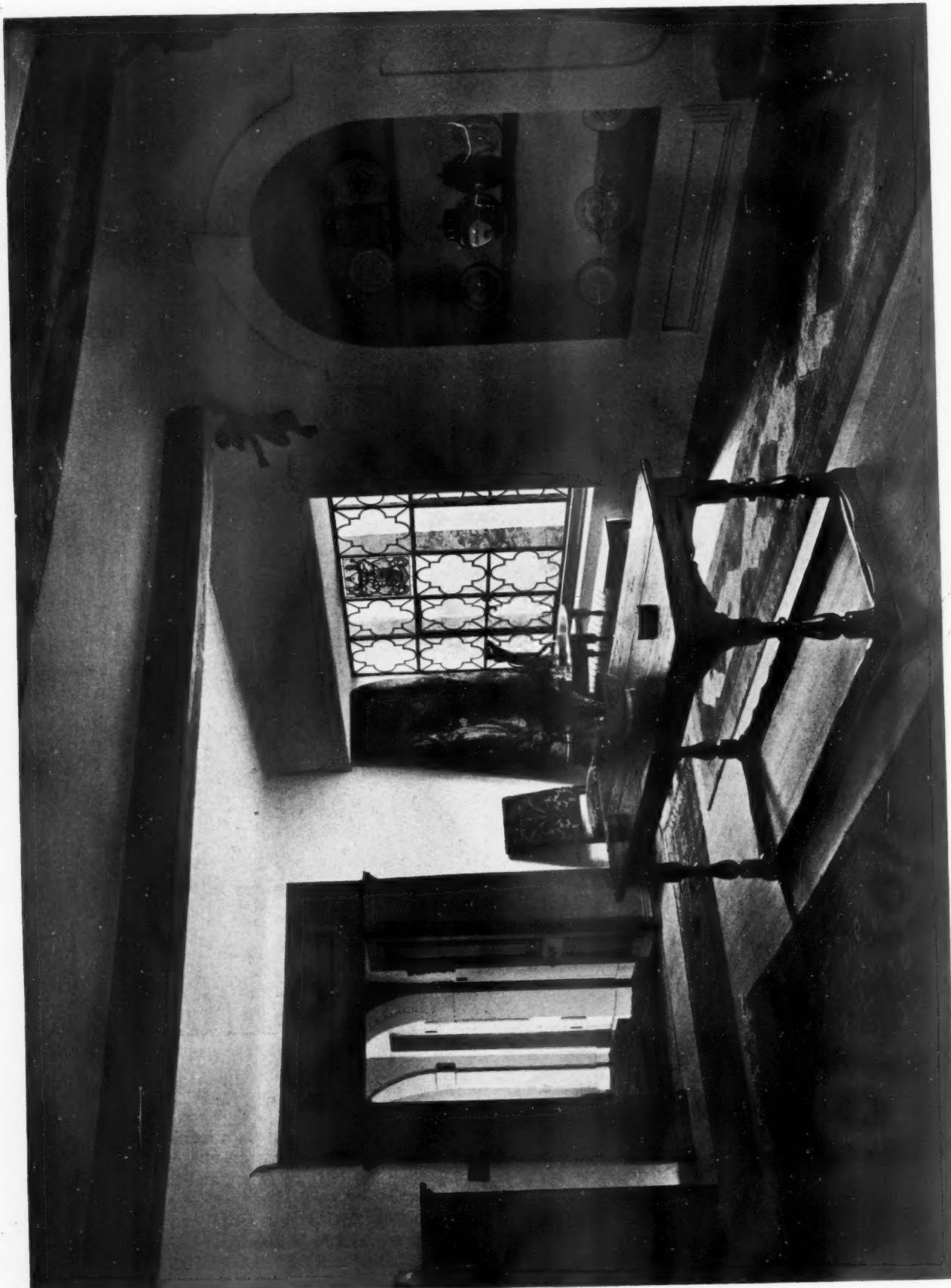
windows support pieces of tapestry, hung across in the winter.

Fig. 5 shows the dining-room looking towards the hall.

Fig. 6 shows one of the bedrooms. The colouring of the silk hangings is blue and grey, and the walls and ceiling a silver grey.

The house contains four sitting-rooms, eight bedrooms, two dressing and four bathrooms.

An interesting collection of old Italian and Queen Anne walnut furniture has been made by the owners, Mr. and Mrs. Eric Dickinson, and this has been so arranged to give a feeling of repose and simplicity to the house, and an ample degree of comfort.



3. THE LIVING-ROOM, LOOKING TOWARDS THE DOORWAY.

The walls of the living-room are treated in the same way as the exterior of the house. They are rendered and lime-washed.



4. THE LIVING-ROOM, LOOKING TOWARDS THE FIREPLACE.

The floor and beams are of oak, and the doors and casings of walnut, left clean.



5. THE DINING-ROOM.



6. A BEDROOM.

The walls and ceiling are a silver-grey, and the silk hangings blue and grey.



7. A VIEW IN THE HALL.

The circular window was created in order to open up a landscape vista to which it acts as a frame.

Exhibitions.

THE AGNEW GALLERIES.—The exhibition of masterpieces of French art, organized by Mr. Alexander Reid of Glasgow in collaboration with Messrs. Agnew and Son, and held at the latter's galleries, was in many ways a remarkably interesting one, which all those genuinely interested in art would on no account have missed.

The chief attraction was undoubtedly Manet's famous "Le Bon Bock" of which one has for years heard so much. No picture in its day has been so extravagantly abused and equally so extravagantly praised. But when one sees this painting one realizes that all the praise bestowed upon it, however extravagantly expressed, was thoroughly deserved, for, of its kind, it is a masterpiece if ever there was one. This portrait of a man sitting at a table, one hand clasping a glass of beer, and the other holding a churchwarden, positively seems to breathe and palpitate with the joy of material self-satisfaction and well-being. This picture definitely establishes Manet as one of the world's great painters.

"Le Bois de Sœurs" (3), by Paul Cézanne, is very beautiful; the various shades of cool greens, of which it is almost entirely composed, are put on in flat planes with a palette knife.

"Mon Jardin" (19) is not a great Renoir, and in some respects is feebly painted, but it has in it something of the love that he evidently felt for flowers, simply expressed with the mature knowledge which he had acquired in a life devoted to his art, and which had given him a right to be simple and expressive—with no thought of clever technique, and the result is an appeal to the heart rather than the head. "La Liseuse" (16) is an earlier Renoir, the paint being put on more or less in a system of parallel lines, and has quite a different kind of charm from that which he acquired afterwards with a more irregular method.

"Le Pont d'Argenteuil" (9), by Claude Monet, is an unpromising subject treated in that individual manner of his which gives interest to the most ordinary things.

"Vue de St. Cloud" (11) is a beautiful rendering by Sisley of a peaceful landscape, full of colour and sunlight.

"La Répetition avant le Ballet" (12) is a good example of one of Degas's ballet scenes, carefully designed in the way this artist had of being able to extract every ounce of artistic effect which skilful arrangement could give.

There were also works by Courbet and Couture, and Mr. Alexander Reid is to be commended for the integrity of his artistic taste, for it was a privilege to have been enabled to see this exhibition of such important paintings.

ARTHUR TOOTH AND SONS' GALLERY.—There has been a great deal of French art shown in London recently, and this is a very good thing, for it will benefit the artist and the public. The general public of England has had few opportunities which would enable it to know anything about the work of the French impressionists, and this movement of something like twenty-five or thirty years ago is only now reaching them. This gap in the art education of the English public the post-impressionist in this country had to contend with, for this movement more or less logically followed the impressionists in France: but the sudden jump from the ordinary kind of paintings familiar to the Englishman to post-impressionism was too great, and produced a fermentation which made it difficult for the post-impressionist to hold his ground. So really we cannot have too many exhibitions of good French art over here.

The exhibition of pictures, "the property of a Gentleman," now being held at Messrs. Tooth and Sons, contains some very good examples of the works of Harpignies, Henner and others. "Evening" (4) by Harpignies is a still and beautiful landscape, in which the sea shows through the tender gray-greens of the trees, and has in it that feeling of detachment from the bustle of contemporary life which is one of the distinguishing characteristics of this artist's work.

There is a painting by Daubigny of the banks of the Thames, full of that gloomy and heavy colour which one supposes the French regard as characteristic of English landscape.

When one sees the large collection of paintings from the nude

by Henner, in Paris, they seem tiresome in their monotony, but when one of them is placed in a mixed collection it looks startlingly impressive with its clear-cut definition and conformity to the painter's intention. It is this clear intention which one misses so much in a great many pictures of the present day. This particular little nude of Henner's (3) gleams out of its dark background with all the intensity of ivory. The composition, too, is so exactly right—the little patch of water near the feet of the reclining model, which reflects the colour of the sky, is so inevitably just the right note that was needed to complete the picture.

There is also a beautiful little pastel landscape by l'Hermite, vibrating with colour and drawn with nervous intensity.

The little painting by T. de Bock (8) is a quiet landscape with cattle, somewhat reminiscent of a Maris. There is a still-life by Volland, clean in colour, the details of which are all carefully wrought out in the manner of some of the early Dutch masters. There is also a rather lugubrious painting by Joseph Israels, called "The Visit."

THE FINE ART SOCIETY.—The exhibition of the works of that extraordinarily brilliant etcher, Anders Zorn, showed his amazing facility in the use of line. This amazing cleverness—for it very often degenerates simply into cleverness—is almost inhuman in its aggressive efficiency, sometimes to such an extent that one longs to flee for relief to an etcher who has a flaw in the armour of his efficiency that would admit some of the milk of human kindness.

The portraits are the most interesting, for they are generally full of character, and relentlessly tell us of the type of individual the sitter was, so that we are left in no doubt as to whether we would care to trust him or not. Perhaps the one of Paul Verlaine (39) is the best, if one can presume to distinguish which is the best among so much excellence. This is a marvellous study of an interesting personality, the artist having taken full advantage of the pictorial possibilities which lurk in the fiercely accented eyebrows and the almost oriental slant of the eyes. In his portraits of women really surprising is the manner in which Zorn could sometimes suggest a certain feminine charm and delicacy with the means only of coarse lines.

Many of the nudes, in the sea and out of it, too much suggest the snapshot, for, as well as in other directions, the poses are those awkward ones that the camera often depicts, but which the artist instinctively avoids. Anders Zorn's nude figure works are often too facile to be interesting.

VICTORIA AND ALBERT MUSEUM.—The collection of silhouettes presented by Captain Desmond Coke to the Victoria and Albert Museum is decidedly worth a visit to those interested in this form of art.

The most convincing silhouettes are those with frank hard outlines, with no attempt to render half-tones. Those which attempt more than this go outside the scope of the method, which was to cut out from a piece of white paper the shape of the head (something in the manner of a stencil) and place what remained on a dark ground. This is the true silhouette. But there arose the vulgarian, who, not satisfied with this simplicity, and not discerning that this simplicity was its chief claim to recognition, elaborated all kinds of tricks: transparent laces and fluffy hair played into his hands, as they do now into the hands of the fashionable photographer. They thus became a horrible mixture of realism and convention, and stepping over the borderland into the realm governed by the miniature, they very properly became extinguished.

"Anna Maria, Duchess of Newcastle—1834" is a very precise and beautiful silhouette, carried out by Mrs. Sarah Harrington in the true method, without any ridiculous admixture of styles. There are some very effective portraits by John Field of the Penrhyn family, done on card and ivory, particularly that of Miss Constance Penrhyn, which has a very sensitive and flexible outline.

RAYMOND McINTYRE.

Mrs. Swynnerton's Pictures in Manchester.

The lamb-like meekness with which the great cities of Northern England leave decisions on art to London is a source of speculation or amusement to students of those otherwise very independent towns. England may think to-morrow what Manchester thinks to-day on other matters, but not, as a rule, on art.

It is pleasant, therefore, to find that in the early seventies of last century the Manchester School of Art awarded Mrs. Swynnerton a gold medal, scholarship, and various prizes. Mrs. Swynnerton left her native city, found great friends in the south, such as Burne Jones (to whose influence she pays special tribute to-day), George Frederick Watts, and Mr. Sargent, and became, according to one at least of these authorities, one of the greatest artists of her age. Now, in the fullness of time, Manchester honours itself by an imposing exhibition of her work.

The almost superhuman vitality of this woman's painting might tempt one to call her a Lancashire witch—only witch seems too feminine. Technically she is a wizard, though her subjects are feminine enough. Portraits of children and animals, women, old and young, and the maternal side of things form many of her themes.

It is the dauntless, virile, almost colossal method of attack which seems to be beyond anything of its kind in the present age.

Doubtless the brain guiding the hand and not the hand itself makes the artist; otherwise this frail little lady and her stupendous work could not be reconciled; she seems to have a passion for difficulties, and rises triumphant over all sorts of terrors (to the ordinary mortal) of composition, colour, and combination. Not for her the comfortable "studio arrangement," the easily effective, but the open-air portrait (really open air), the larger draughtsmanship, the grand plane. No wonder that the gates of Burlington House were broken, the sacred precincts stormed.

Manchester doubtless honours Manchester and her great artist rather than the Royal Academy capitulation. Did not the gold medal precede the Associateship by nearly half a century? Manchester, too, may claim to have influenced Mrs. Swynnerton's colour sense. An artist born in the grey city might, on a superficial observation, be expected to paint grey themes; considered more deeply, and from the point of view of revulsion, the glowing colour inherent in all Mrs. Swynnerton's pictures would be the more natural outcome—as also her partial residence in Italy and her joy in clear palpitating air.

Face to face with these paintings one longs to see a return of the old union between architect and artist, by which such works could be placed in surroundings commensurate with their dignity. The mere gilt frame seems inadequate.

J. WALKER STEPHENS.

Recent Books.

Ambrose McEvoy.



A WOMAN'S HEAD.

By Ambrose McEvoy.

The Work of Ambrose McEvoy (born August 12th, 1878). Compiled by "WIGS." Published by Colour Magazine and printed by The Morland Press, Ltd., 190 Ebury Street, London, S.W.1. Large 4to. Price 21s. net.

One feels that the distinction of the work here presented demanded a considered critical exposition; yet the notes of

"Wigs," though disjointed, are not unworthy of it. The printing and the colour reproductions are all that could be desired, and the list of works is useful and complete.

For some time students of contemporary painting have known of the existence at the British Museum and the Art Library at the Victoria and Albert Museum, of copies of the two-volume work with sixty-five photographs of McEvoy's chief pictures, but have deplored the absence of colour reproductions even in face of the extreme excellence of the photographs. Now this volume of colour reproductions has supplemented that. The splendid Tate Gallery "Portrait of a Young Man," McEvoy's finest male study, however, is here in monochrome as a reminder of the greater splendour of the original, and his "Silver and Grey," his finest female perhaps, although the "Madame" of 1915, in the Luxembourg, runs it close. It is interesting to note that the intriguing splash-and-dash drawings of the years 1916 to 1918 give place in the years succeeding to a more complacent method, which, however, does not secure the magnificent repose which is so striking a feature of the fine things McEvoy achieved before the war. The nearest to them is the very beautiful presentation of Mrs. Claude Johnson—"The Green Hat"—a sound piece of painting which gives one to think as to whether the Miss Helen Morris and Miss Olga Lynn are quite the thing. It is only a matter of comparison, however, for undoubtedly these two works, as well as the "Study of the Honourable Lois Sturt," which belongs to the present year, have a charm all their own; a charm that is different in character from that exercised by the more ardently executed works, but very definitely beautiful all the same. It is surprising that so individual an artist as McEvoy should have so many variations of style, but this only adds to the interest and value of his work; it is all McEvoy, and among the other portrait painters of to-day there is none more individual and none more original. As indicating the exquisite elusiveness of his method a good plan is to study the productions of his imitators. Even the best of them falls away into nothingness; McEvoy's secret is not to be unveiled.

K. P.

Books of the Month.

"Tom Tower," Christ Church, Oxford. Some letters of Sir Christopher Wren. Annotated by W. D. CAROE. Oxford: at the Clarendon Press.

English Furniture. By J. C. ROGERS. London: "Country Life" Library, 20 Tavistock Street, Covent Garden. Price 21s.

A Great Period of Art

The Renaissance of Roman Architecture. By SIR THOMAS GRAHAM JACKSON, BART., R.A. Part III—France. Cambridge: at the University Press.

To no practising architect have students of architectural history greater cause to pay a tribute of gratitude than to Sir Thomas Jackson. With a zeal which the years are powerless to quell, and a judgment they have ripened, he has devoted the necessarily rare leisure of a long and successful professional life to the elucidation of one period after another. It is thirty-six years since his great work on Dalmatia took an authoritative position. Since then he has traversed many and widely-differing fields. The principal work of his later years has been a comprehensive and systematic study of Post-Roman architecture in three series—the first dealing with the Byzantine and Romanesque periods (1913), the second with the Gothic period in France, England, and Italy (1915), the third with the Renaissance in the same three countries, but in a different order, is brought to a successful conclusion by the appearance of the present volume.

Few writers could have covered the wide and varied country which lies between the first infiltration of Italian influence into France in the fifteenth century and the clash of the Classics and Romantics in the early nineteenth in 200 not closely printed pages without any serious omission of important facts or producing on the reader a sense of overcrowding. But this feat Sir Thomas has performed. His task was, to a certain extent, simplified in this respect by his sympathies. These lie, like those of Mr. Gotch in the English Renaissance, rather with the earlier and tentative efforts in which mediæval traditions still form an important factor than with the maturer work with established principles of its own, which followed them. While to the latter he is by no means unjust, he seems to give his admiration somewhat grudgingly, and devotes less than one-third of his text to the greater half of his period.

His attitude to the Renaissance as a whole is in the main still that of Ruskin, with little, if any, approximation to that of "The Architecture of Humanism." The Barocco finds no more favour in his eyes than the strictest Vitruvian classicism, at which he tilts with somewhat familiar weapons in a manner which suggests that it is still a living creed. These points are not, however, aggressively insisted upon, and only obtain prominence in the last chapter, which is a summing up of the whole tripartite work. This contains remarks of a highly controversial nature, which will hardly pass unchallenged, but the remainder of the volume—the survey of Renaissance architecture in France—cannot fail to commend itself to all readers by its clear and readable narrative, its impartial and balanced discussion of still debatable points of history, and the general sanity of its conclusions.

The story of the beginnings under Charles VII, Louis XII, and Francis I could hardly be better told, and the crux of the origins of the early Renaissance style is handled with moderation. Sir Thomas is, if anything, too indulgent to that most "insular" of French patriots, the late Monsieur Léon Palustre, for whom no French building could owe anything to foreign influence. But he does not fail to expose the fallacy of Palustre's theory, which presupposes a sort of architectural parthenogenesis. Indeed, it is difficult to understand how anyone not blinded by prejudice could maintain the view that the same detail and ornament which had been evolved by the Italians during the fifteenth century by adaptation from Roman remains before their eyes, was independently evolved at a later date by French masons who had no such models before them. Either they travelled to Italy, of which in the earlier stages there is no evidence whatever, or else they were influenced by the Italian craftsmen who certainly did work in France. The phrase repeatedly found in contemporary contracts that the work was to be done *à la mode d'Italie* should in itself be conclusive on the point. That the French builders admittedly proved apt pupils, very soon rivalling their instructors on the decorative side, while retaining their talent for and methods of construction, does not affect the argument.

Sir Thomas is not inclined to allow much importance to the work of Italian architects—as distinguished from the craftsmen—who settled in France at this time. The dissimilarity between a

French château or hôtel de ville on the one side, and a Florentine palazzo or Lombard municipio on the other, is not, however, sufficient to prove that a Fra Giocondo or a Boccadoro had no finger in the pie. No one was more adaptable to the local conditions of his adopted home than the versatile Italian of the Renaissance. Without crossing the Alps the Florentine artist modified his methods to meet half-way the prepossessions and materials of Milan, the Milanese to meet those of Venice. When he travelled to Lisbon or Moscow, to Cracow, Nuremberg, or Paris, the modification was more radical still. The Italian introduced just as much of his own as his clients would swallow or his builder was capable of carrying out. His authority as a foreigner standing outside the native building hierarchy was very limited indeed. The master mason was a personage to be counted with, and his view may often have been that he knew his own business and wasn't going to be taught new-fangled stunts by any damned dago. So the sketch or the model would be hard to recognize in the finished work.

The rôle of these architects was to influence in the Italian direction rather than to carry out designs in the Italian manner. The craftsman, too, played this rôle in addition to the actual handiwork he executed, and while he, in virtue of his concrete contribution, appears in the accounts, the architect often does not.

There was, of course, no architect, in the modern sense, in control of the works, nor had the architect of the mediæval type—the master mason—any longer either the same capacity or the same authority as his forbears. The design of a François Premier building cannot, therefore, be definitely assigned to one man. It would be idle to wrangle, for instance, over the point whether the Château of Madrid was designed by the mason Pierre Gadier, or by the majolica worker Girolamo della Robbia, in whose joint charge the building was. It was the resultant of their consultations, and a compromise between their ideas. Apart from its majolica decoration, it was different from what would have come from Gadier alone.

In discussing the authorship of St. Eustache, Sir Thomas is inclined to reject the attribution to Boccadoro in favour of that to the Le Mercier family. Herein he has allowed himself to be decoyed into a mare's nest of Monsieur Palustre's construction. This author was a master of the art of balancing a pyramid on its apex and propping it up with such a forest of hypotheses that it looks like a tower broad-based on the rock.

The theory in this case is an attractive, and by no means impossible one. The only trouble is there is next to nothing to found it upon. According to Palustre the church was begun in 1533 by Pierre Lemercier, of Pontoise, continued by his son, Nicolas, and finished by Nicolas's son-in-law, Charles David.

Now, of Pierre the only thing known is that in 1550 he added the cupola to the tower of St. Maclou at Pontoise, and the only thing to connect him with St. Eustache is a resemblance fancied by Palustre, but not recognized by other critics, between *other* additions to St. Maclou, which are not in the same manner as the cupola, and parts of St. Eustache.

Of Nicolas it is not known that he was a builder or architect, or that he was the son of Pierre. All that is known is that he lived at Pontoise and was the father of Jacques Lemercier, architect of Richelieu, and of Anne, wife of Charles David. The last, who died in 1650, is the only member of the family known to have worked on St. Eustache, where he was in charge of the works for many years.

The whole hypothesis—not excepting the pedigree—is, in fact, a *roman ingénieur* composed by Palustre and a monument to his lively imagination and fervent patriotism, but inspiring little confidence in his powers of weighing evidence, for it is the kind of thing which throughout his works is put forward as conclusive proof.

The attribution to Boccadoro, suggested by Leroux de Lincy as early as 1850, makes no such claim, yet it has probability, though not more than probability, in its favour.

St. Eustache was begun in 1533 and carried out in the same type of detail as the Loire châteaux, at a time when no Parisian builders can be shown to have had any knowledge of such work or of any but Gothic work. Boccadoro moved to Paris in 1531 from

Blois, where he had been working among and on the Loire châteaux for thirty-eight years, in order to make the designs for the new Hôtel de Ville. His relation to St. Eustache, if relation there was, must have been that of adviser to the master mason and of draughtsman of the details and ornament rather than of actual architect. His authorship, in the fullest sense, of the Hôtel de Ville rests on the more solid foundation of complete documentary evidence. Any doubts that may have lingered on the subject were finally set at rest by Mr. John W. Simpson's article in the R.I.B.A. "Journal" (December, 1918), with the conclusions of which—though he does not mention them—Sir Thomas appears to be in agreement.

On the aesthetic value of the works of the early Renaissance in France his judgment is eminently sane and temperate. If the builders of Blois and Chenonceaux and Azay le Rideau have not in his view the inspired genius with which the school of Palusstre endows them, neither are they the bungling stone cutters to which Sir Reginald Blomfield would reduce them. Our author is alive to their limitations, but recognizes the charm of their wayward fancies, their youthful exuberance, and the delicacy of their detail.

He is inclined, perhaps, to be more severe on the shortcomings of their successors, the first architects in the modern sense, whose works illustrated the middle period of the sixteenth century, and to do somewhat less than justice to the chastened, but exquisitely wrought, detail of a De l'Orme or the architectonic achievements of a Bullant, a man who was struggling to express genuinely monumental ideas in an idiom, the grammar of which he had but imperfectly mastered.

Nevertheless, he renders their due both to Lescot and to Primaticcio, whose Shakespeare-like fate has been to have their reputed works transferred by certain critics to others. There is no valid reason, he concludes, to doubt the traditional attribution of the Louvre to the one, or of the Valois Chapel to the other. Nor does he belittle either design. In connection with the latter he makes an interesting *rapprochement* between the splendid, but ill-starred, enterprise of Catharine de' Medici and the Radcliff Camera. Gibbs may, like Wren, have seen the mausoleum at St. Denis in its decrepitude, for it was not pulled down till 1719. He must also have been familiar with Marot's prints, and these may well have suggested a treatment which on a smaller scale and with a more germane purpose had been adopted by his great master in his design for the mausoleum of Charles I at Windsor, a monument destined to be even less fortunate than its prototype, for it never got beyond paper.

In treating of the seventeenth century Sir Thomas pays his tribute of admiration to the supreme genius of François Mansart.

"In [his] work we have the French neo-Classical art at its best. He deals with the style like a master, who can even take liberties with it in detail without violating it in principle : for in his front . . . at Blois there are features expressive of the same liberty which was enjoyed by the master builders, his predecessors, though they are handled with all the finish and delicacy of the great masters of the Renaissance. Like Michael Angelo—like our own Wren—he worked in the spirit of the new style without being enslaved to the letter."

Even Fergusson could find no fault with Maisons; but it is curious that he selected as a subject for favourable comment the very feature which Sir Thomas regards as a blemish : the hipping back of the roofs over each separate block. Though Mansart had adopted the more reposeful—and it may be added, the English—practice of continuous roofs at Blois, it was no individual solecism on his part to divide them up at Maisons—in doing so he was merely reverting to the more general practice of his country at all periods up to the present day. A very unpleasing instance of this practice is offered by the great modern Art Gallery at Lille.

The stress laid in the passage above quoted on Mansart's freedom from a pedantic reverence for Vitruvian rule is a key-note of our author's general attitude, and it is for a similar freedom that he bestows unstinted praise on Claude Perrault, a freedom in his case championed in his writings as against the rigid theories of Blondel as well as illustrated in his one important work of architecture—the world-famous colonnade of the Louvre.

VOL. LIV—M

While the main conception of this great façade was doubtless Perrault's, the attempt made in after days by D'Orbay to claim the design for his father-in-law, Le Vau, is, perhaps, not altogether groundless, for Mr. Simpson has shown ("Times" Lit. Sup., 9 June, 1921) that on Bernini's retirement the matter was entrusted to a committee consisting of Perrault, Le Brun, and Le Vau. This committee gave the scheme its final form, while Le Vau, who was still architect to the palace, superintended its execution.

The younger Mansart—one of the *bêtes noires*, both of St. Simon and Sir Reginald Blomfield—receives a more sympathetic treatment from our author, who is alive to the need for caution in accepting the biased comments of the ducal memoirs at their face value, and sees no reason to deprive the titular royal architect of the credit for his works in favour of L'Assurance, Des Godetz, or other ghosts.

From the time of Mansart's death onwards the treatment becomes somewhat slight, and scarcely gives an adequate idea of the immense output of accomplished work by the numerous highly-trained architects which France possessed in the eighteenth century. On the other hand, the genius of Soufflot is awarded its full meed of honour.

It is to be regretted—that the point is a minor one—that in the course of his admirable work Sir Thomas has inadvertently given a new lease of life to certain exploded errors, particularly in the matter of architectural genealogy. On p. 132 he reproduces the pedigree of the du Cerceau family as given in Geymüller's "Les Da Cerceau," without the correction made in the same author's later "Bankunst der Renaissance in Frankreich, II," where it is shown that Julianne du Cerceau was the daughter and not the sister of Jacques Androuet du Cerceau. Salomon de Brosse thus becomes the grandson, not the nephew, of the old engraver.

On p. 171 Jules Hardouin is described as the son of François Mansart's sister. In reality he was the son of that sister's daughter.

On p. 190 the father of Ange Jacques Gabriel is named Jacques Jules. But the Comte de Fels ("Ange Jacques Gabriel," 1912, p. 3) has shown that this second name, "Jules," is a mistake of architectural historians who have confused him with a cousin of that name. His name was simply "Jacques."

The volume is enriched with a number of the author's charming drawings and water-colours—varying greatly in date (from 1857 to September of last year), but maintaining an unvarying standard of execution—side by side with photographs and reproductions of old prints.

It is produced as regards type, binding, and general get-up, in a manner worthy of the Cambridge University Press, though it must be added that in one point—the spelling of French words—greater care might have been exercised by the proof readers. The ugly spelling "façade" occurs on every other page. A doubt might arise whether the fount employed possesses a cedilla dié one not crop up in "Montfauçon," where it has no business. Accents are persistently omitted where required, as in "St. Maurles-Fosses," "de (for du) Perac," but gratuitously added to mute "e's," as in "Jéhan." "Le Lude" is repeatedly spelt "La Lude," and the first name of the architect of the Petit Trianon suffers a sad metamorphosis from an angel into a trough!

If accuracy demands a passing reference to these and other small points commented upon above, it is a more agreeable task to end with a note of sincere admiration for a valuable and learned book. They are but specks on the polished surface of a mirror, which has the signal merit of reflecting clearly not only a great period of art, but also its social and political setting. While professed students of architecture will find in it a most useful adjunct to their library, it will appeal to a wider public as well.

The veteran writer is gratefully to be congratulated on having placed in this volume the coping-stone on his survey of Post-Roman architecture, of which he laid the foundation ten years ago. Long may his pen and pencil be active for our instruction and delight!

W. H. WARD.



A DOORWAY IN THE CLIFFORD'S INN ROOM.

Date between 1686 and 1688.

(From "The Panelled Rooms : II. The Clifford's Inn Room.")

English Woodwork.

"The Panelled Rooms : II. The Clifford's Inn Room." Compiled by OLIVER BRACKETT for the Department of Woodwork, Victoria and Albert Museum, London; His Majesty's Stationery Office. 1s. 6d. net. By post, 1s. 8d. net.

The date of building the Clifford's Inn Room is put between 1686 and 1688. It is the earliest example in the Victoria and Albert Museum of panelling of the later Renaissance, and was made for John Penhallow, a Cornishman, at No. 3 Clifford's Inn, Fleet Street. It is interesting that the identity of the original occupant of the room has been traced. According to the above book his family dated back in the fourteenth century to John Penhallow de Penhallow, an estate in Philleigh county in Cornwall. The name is still to be found in that county. A Puritan family, one of its members in Charles II's reign emigrated to America, where his descendants are still living, the Museum being indebted to Mr. Chas. T. Penhallow for information concerning the family.

At an auction sale in 1903 the Museum bought the room and thus did excellent work in saving it for the nation. It is in oak with applied carvings in cedar. The room is arranged with a

chimneypiece placed near the centre of one of the end walls, faced at the other end by two windows. The side walls both have two doorways, each placed in a corresponding position to the one in the opposite wall. These doorways are similar in general character. In the one reproduced here the pediment is lunette shaped and encloses a lion's mask with enrichments consisting of applied leaf ornament above the door and in the spandrels outside the pediment. The remaining parts of the walls are covered by raised panelling with large rectangular panels formed by bolection mouldings, divided by a dado rail.

It is interesting to note that when the panelling was first brought to the Museum the paint covering it was removed, revealing wood of a fine surface and colour and admirable marking. It is probable that the wood was not painted when first put up. Apparently it was not until the eighteenth century that it became the fashion to paint the panelling of a room.

The book published by the Victoria and Albert Museum describing this room contains, besides a brief history, several photographic plates and plans, and is compiled by Mr. Oliver Brackett, assistant-keeper in the Department of Woodwork at the Museum.

Home Repairs.

The House Doctor. By R. RANDAL PHILLIPS. London: "Country Life" Ltd. Price 2s. 6d. net.

The increased interest which this generation is witnessing in the home and all that appertains thereto is not limited to internal planning and decoration, but extends, quite definitely, to the practical and mechanical side. The modern owner of a medium-sized house, squeezed as he is between the upper and nether economic grindstones, finds that by becoming familiar with the working of his house he is able to save a by no means negligible series of annual bills on minor repairs. Broken sash lines, dripping taps, a faulty ball-valve; these are matters which, in the not distant past, few amateurs would have attempted themselves, but now not only are there several popular monthlies which instruct their readers in such matters, but also from time to time books appear couched in simple terms, whose purport it is to help the ordinary householder. One of the most recent of these is called "The House Doctor." Would that our human ailments could be compassed by so small a volume. Certainly we feel that with such a comprehensive title we might expect rather more matter; nevertheless, what there is is all to the point, and for the investment of half-a-crown many a precious pound may be saved in the course of a year by one who is not above taking off his coat to do a "job of work" on a Saturday afternoon. The book is clearly illustrated with numerous photographs and a few line drawings.

London of the Future.

London of the Future. T. E. COLLCUTT, P.P.R.I.B.A. London: Leonard Parsons. 2s. 6d. net.

Almost every thinking citizen must, at some time, have metamorphized his city in his mind, and re-cast it in a form that better pleased him. Some, of course, are more acutely conscious than others of the blemishes they see around them; the faults themselves, too, are variously important to the different beholders. Thus with one, the existence of slums takes precedence, with another it is the traffic congestion; with a third the smoke that almost constantly darkens the city's sky, and with a fourth the wasted opportunity for grandeur which some open square affords. Of all professions and classes of the community it might be expected that the architect was most addicted to such speculation, and moreover, that his speculation would be, not only the most interesting, but also the most valuable, by reason of his knowledge and training. Whether such speculation is rife among architects we do not know, at all events there is little enough outward evidence of it; for this reason, among others, therefore, we welcome Mr. Collcutt's little book.

Mr. Collcutt is moved by broad humanitarian instincts to record, not only the reasons of his discontent, but also his suggestions for remedies; neither does he concentrate exclusively upon one of the evils which we mentioned but touches on them all, although evidently finding that in the slums lies the first claim for activity.

He takes as his text a passage from the speech of the King at the opening of Parliament in April, 1919:—"A great offensive must be undertaken against disease and crime, and the first point at which the attack must be delivered is the unhealthy, ugly, overcrowded house in the mean street, which all of us know so well." The author points out how little, in his opinion, has been done since those words were uttered. With this conclusion we cannot agree. We admit that what has been done is negligible compared with what awaits attention; nevertheless, the erection, since the armistice, of dwellings on new estates sufficient for some 66,000 persons, the clearing of the Brady Street area and the Tabard Garden Estate by the L.C.C. are no mean feats. Moreover, many of the individual boroughs within the area have their own schemes, which swell the total new accommodation. And all these houses and flats are superior to those provided before the war.

Nevertheless, we feel that, for the most part, there is justification for Mr. Collcutt's indignation, for the apathy even amongst

architects concerning such things is still very great. The book is written in a delightfully stimulating style with rich veins of irony at current insincerities and hypocrisies, the sharpest barbs being directed against that ill-conceived and happily dead "Brighter London" movement which, as events proved, was nothing but a specious organization to obtain an extra hour for evening drinking.

Smoke abatement, unrest, Charing Cross Bridge, the crying need for a south embankment, are among the matters touched upon in the book, which also contains some personal experiences of the author in connection with his investigations in the poorer quarters of the City. We would that other architects would follow his example, and study contemporary conditions at first hand, for they are the people to whom all should look for guidance in matters of city improvement.

H. J. B.

Two German Sculptors.

Edwin Scharff. By KURT PFISTER. 16 pp. and 33 illustrations. 8vo, boards. (*Junge Kunst.*)

Bernhard Hoetger. By CARL EMIL UPHOFF. 16 pp. with 32 illustrations. 8vo, boards. (*Junge Kunst.*) Leipzig: Klinkhardt and Biermann.

Edwin Scharff is a sculptor in bronze, terra-cotta and stone, and he is a draughtsman in pen-and-ink and an etcher. He was born in 1887 and is one of the young school of German artists who have definitely arrived. His art education was obtained in Munich and Paris and continued in Spain and Italy, until 1913, when he began to exhibit important works, and at the same time to practise the graphic arts. Excellent as is the style of his full figures, his portrait busts have an original form which gives



DETAIL OF A GRAVE MEMORIAL.

By Bernhard Hoetger.

(From "Bernhard Hoetger.")

them great distinction; clean cut as an etching, their lines and planes demonstrate an unusual accuracy of modelled presentation, even when in terra-cotta, in which medium artists frequently resort to simplified modelling. Scharff's works are to be seen in the museums of Mannheim, Munich, Hamburg, Dresden, and Dantzig. To this brochure he contributes a six-page autobiography of considerable psychological interest.

Bernhard Hoetger does the same, adding great interest to the careful analysis by Carl Emil Uphoff, which prefaces the admirable illustrations. He is an older man than Scharff, having been born in Westphalia in 1874 and having, too, a more firmly established and wider reputation. His range is broader, and includes, besides many subject figures and portrait busts, fountains, like the beautiful one at Darmstadt, where he lives, grave memorials and furniture. He has decorated the extraordinary house he has designed for himself with carved reliefs of an unusual character which match the architectural features of the structure. He was a student at Düsseldorf and then went to Paris, where the works of Rodin and Mailloë definitely influenced him. This influence was partly modified by study at Florence, but the strong individuality of Hoetger has surmounted all influences and he stands out as one of the most original of all German artists. He works in various media and attacks stone and wood direct, although he is essentially a modeller, and his work in majolica is distinctive. A review of his output since 1903 reveals the realism of Rodin, the classic feeling of Mailloë, which become modified as the years go on until in the years after the war cubism and negro sculpture are reflected in his development, and he is now distinctly a primitive.



STANDING WOMAN.
By Edwin Scharff.
(From "Edwin Scharff.")

KINETON PARKES.

A Book of Italian Artists.

Ritratti d'Artisti Italiani. By UGO OJETTI. Milan: Fratelli Treves. Small 8vo, pp. xii + 254 and 16 portrait illustrations. Paper, 12*L.* Second Series.

Ugo Ojetti, the author of this volume, is one of the most distinguished Italian critics as well as being a novelist, poet, and dramatist. This is a guarantee for the literary quality of the studies of artists here included. The best-known subject treated is Antonio Mancini, the painter, the least, Ermenegildo Luppi, the sculptor. The whole world knows Mancini, but few the earnest admirer of Donatello and Michelangelo, who, born in Modena in 1877, has laboriously passed through the phases of modern art to arrive only at a continued admiration of Renaissance work. Another sculptor dealt with by Ojetti is Libero Andreotti, the leader of the young group which, admiring the kind of classicism found in the work of Mailloë, and the primitive qualities of some of Joseph Bernard's work, have, after Bourdelle, found themselves in neo-Gothicism. There are a number of young men in this group; and another treated of in the volume is Antonio Maraini, who lives and works in Florence, making portrait busts of fine quality, and decorative figures for buildings, in the true Gothic spirit, warmed into modernism by the stimulus of conflicting contemporary theories. The book includes studies of sixteen artists altogether, the previous volume having included fourteen. Is there a market in England for a two-volume work on living British painters and sculptors? Is there an English publisher ready and willing to find out by experiment? Are there thirty British artists worthy of literary portraiture of this description?

Modern Etchings.

66 Etchings by Members of the Print Society. Breamore, Hampshire: The Print Society. Price 21*s.* net.

There is no doubt that for the fullest appreciation of art some knowledge of its technique is essential. For a common standard of appreciation, however, the extent of this knowledge varies; varies inversely with the emotional quality of the art. If such a scale of the arts were constructed we should find music at one end followed presumably by poetry, and at the other end the graphic arts. Pursuing this theory a step farther we find that the music of Wagner requires less technical knowledge for its appreciation than that of Bach, or an ode of Keats than a sonnet of Milton, and in the graphic arts the scale extends from, let us say, a full-figured canvas by Tintoretto to a delicate etching by Legros. The point that we wish to make is that the etching for its fullest appreciation certainly requires some knowledge of the various processes, their limitations and their possibilities, and that it is, for the most part, an intellectual art form. It was no doubt the realization of this that led to the formation of etching clubs for the benefit alike of artist and patron. One of the latest of these is the Print Society and their volume of sixty-six etchings is their second publication (the book also contains some lithographs and wood engravings bringing the total number of plates to seventy-three).

Etching is a medium particularly suited to the representation

of architecture, and many of the finest plates are devoted to architectural subjects. Of these may be mentioned Mr. John Taylor Arms's etching on copper of the Woolworth Building, New York, the view being taken, it would appear, from between the columns of the portico of the New York Municipal Office Building, which he somewhat cynically calls "An American Cathedral"; and Mr. Hugh Paton's "The Little Voorstraathavn." Of the others we were particularly delighted with Mr. Hesketh Hubbard's etching on zinc, "Windmill at Enkhuisen," a bold and decorative treatment of an ever-fascinating subject, and Mr. George Gascoyne's "The Harrow," which is a clever composition of a black-and-white team pulling against a bare skyline and a windswept background of rolling cloud.

Mr. Kinton Parkes supplies an interesting introduction in which he touches upon the charm of the print, its particular appeal, the purpose of the print club, methods of print mounting, and a host of kindred and relevant matters. He writes in a very delightful way, and is himself obviously an enthusiast in the matter of collecting prints. Their value, as he points out, lies to a great extent in their cheapness. To one man who can afford to buy a good painting there are a hundred who can afford to buy a good print. The print, therefore, is at once a more popular and a more influential instrument. We feel that many architects should be interested in the work of the Print Society, and for their benefit we add the information that the address of the Print Society is Woodgreen Common, Breamore, Hampshire.